
JAN-IN-A-JUSHI
VOL. 1

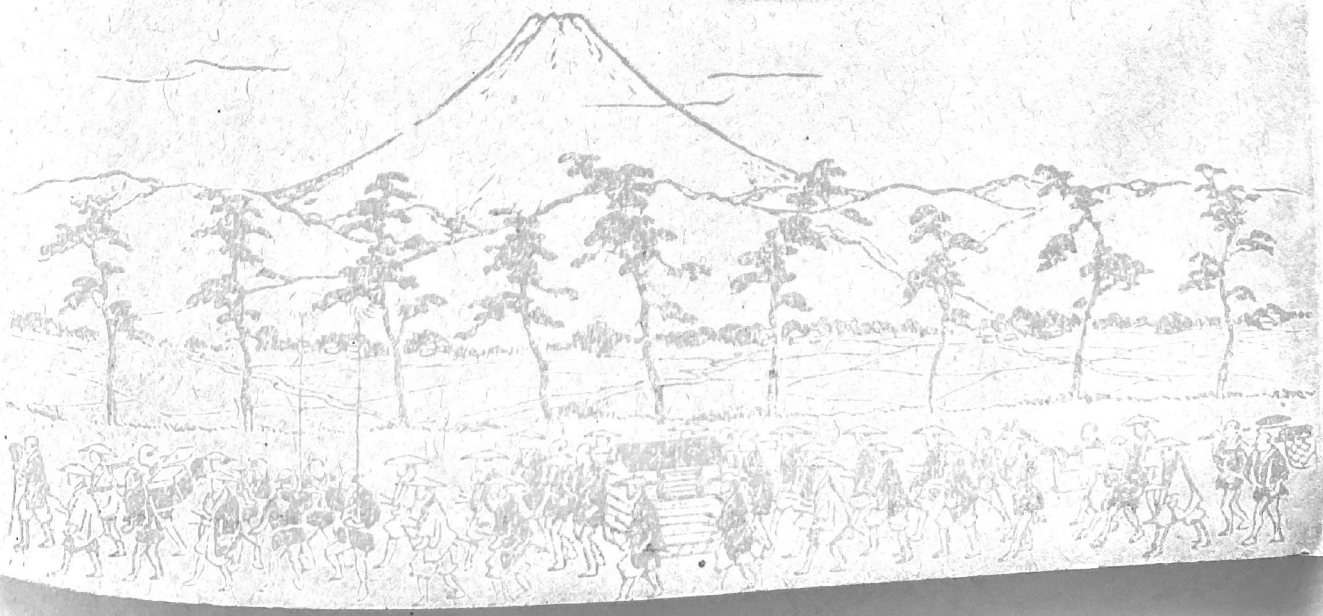
JAPAN IN A NUTSHELL

RELIGION
CULTURE
POPULAR PRACTICES

BY

ATSUHARU SAKAI

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FOREWORD

"East is East; West is West", says Kipling.

But the Twain have met. The War has providentially joined them in its wake, in the Land of the Rising Sun, the dawn of the world.

The customs and habits of a nation die hard, they say, but foreign influence kills them everywhere before they die a natural death. Besides civilization, like air and like water, seeks equilibrium, and there are hardly any traditional practices, genuinely indigenous to the land of their birth, uninfluenced by foreign culture. Who can gainsay that time will come eventually when the world will have the uniformity of practices? Is not Europe all but unified in culture, to say nothing of the vast Continent of North America?

The long history of Japan has shrouded almost every traditional practice of hers under legendry, in which she is incredibly rich; there being hardly any high mountain, large lake, big rock or tree, but has a legendary story associated with it. Besides, Japan is still a rich thesaurus of charming and fascinating customs and manners, which have been handed down generation after generation, century after century.

This book does not pretend to give any deep theory or profound philosophy that Japan may have; but it describes simple every-day affairs which will attract the attention of an average foreign national travelling in this country, as well as some traditions, legends and folklore, typical of Japanese psychology. Do we believe in them? Well, why do you eat three meals a day instead of two? Does everybody know, or believe, that three are better for health than two? Most people take three meals a day because others do. The existence of such singular customs and incredible tales in Japan does not necessarily point to our belief in them. We do such and such things for little better reasons than that our fathers did them before us; although incredible and superstitious as they appear to casual observers, they may have some background in history to justify their *raison d'etre*, if, as we say, "There is no smoke but has a fire smoudering." It is certain, however, that these practices are fast dying, under foreign influence, and some of them may die out even before this book comes out of the press; the fittest remaining as the only survival even in this case.

King's English is hard to hear these days. The English language, like a national culture, has been destroyed by foreigners. The Americans have colloquialized English with abbreviations and slang; China has Pidgin English; the French talk English with their French accents and the Germans have Germanized the English language. So have the Japanese Japanized the language. They will say: "I have washed my feet of my teaching profession" for the English expression: "I have washed my hands of my teaching profession." The writer of this book has never been abroad. He has learned his English through a few grammar-books with the help of his kind missionary-teachers. He makes bold to present this book to the public without having it corrected or improved by any English-speaking nationals, presuming that its foreign reader will be amused as much with such singular Japanized expressions, which are innocently and ignorantly used in this book, as with the customs and legends therein presented.



酒 井 温 理

Address: 346, Eifuku-cho, Suginami-ku, Tokyo

東京都杉並區永福町三四六

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Atsuharu Sakai

Author's
personal information

I was born at Tsuruoka North Japan, in 1875 and my full name is Sakai Kichitaro Atsuharu, which are my surname, childhood name (practice of a childhood name is discontinued) and given-name, respectively,

I was educated in Aoyama Gakuin, a mission school of the Metho ist Episcopal Church, which was founded by Dr. John Franklin Goucher, founder of Goucher College, Baltimore, U. S. A.

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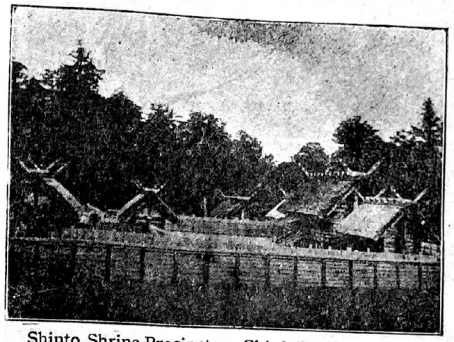
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119. Kaki or persimmon
Shibu or persimmon-juice - persimmon as sign of vicitory
1201 Vegetables in Japan
121. Daikon or radish
Forked daikon offered to Daikoku
122. Soba or buckwheat
123. Sweet potatoes
Irish potatoes
124. Hozuki or "Japanese lantern"
Shell-eggs
125. East and West (U.S.A. & Jap.) (58 items)

PART I RELIGION

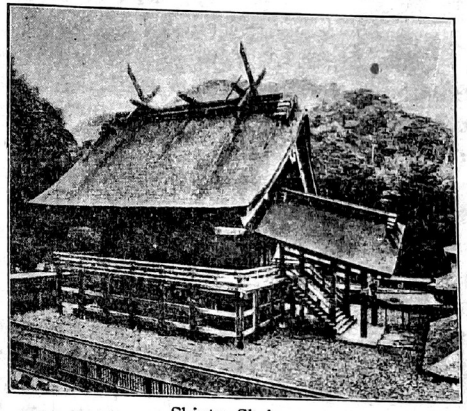
Shintoism, Buddhism and Popular Belief

1. SHINDO OR SHINTOISM



Shinto Shrine-Precincts: Chigi (lit. 1000-trees) or Cross-beams on the roof are typical of Shinto shrines

"*Shintoism*" is a Japano-English word. "Shinto" or, more properly, "Shindo" 神道 is a Japanese word meaning "the way of Kami", and "ism" is an English suffix for "theory" or "doctrine." *Kami*, translated "god" or "deity", has the etymological meaning of "hidden body", although some scholars hold that it means "sun-body." According to *Shintoism*, anything that has an invisible superhuman power can be called *Kami*, and hence the sun, the moon, a large tree or rock, a high mountain, etc. are often deified as *Kami*, besides great men and animals. Thunder is called *Kaminari* (lit. *Kami*-roaring.)



Shinto Shrine

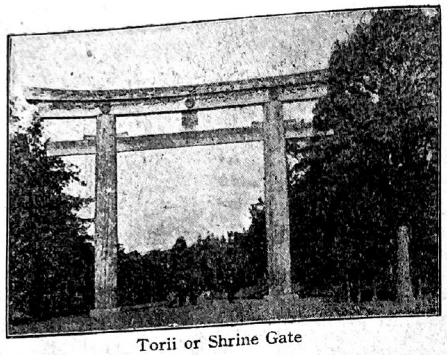
Shintoism is a cult of ancestor-worship originated in Japan and it is as old as the history of the country.



Shinto Shrine

It worships prehistoric princes and princesses, and great historic figures as well. A Shinto shrine has no image or statue venerated in it, but its *Kami* is represented by a symbol of some kind: such as a sword, a mirror, a tablet, a gem, etc., and the Japanese pay a visit to a Shinto shrine chiefly to show their r p cts to the *Kami* therein venerated, with little idea of praying for anything. Every orthodox Japanese family

has a Shinto altar, where *Kami* is symbolically venerated, with no images or idols enshrined in it. Statistically, Buddhism seems to have more adherents than Shintoism, which, being indigenous to Japan, has more actual adherents than the Indian religion, Buddhism. Strictly speaking, however, the Japanese are either broadminded or indifferent about religion, and most Japanese are at once Shintoistic and Buddhist without contradiction.



Torii or Shrine Gate

2. KAMI OR GOD (DEITY)

The Japanese *Kami* is erroneously translated "god" or "deity." Shintoism worships *Kami*, while Buddhism venerates the Buddha and other *Hotoke* (Buddhist deities), which are entirely different from the *Kami* of Shintoism.

Any superhuman power can be called *Kami* and regarded as such. A great man is deified. Every high mountain in Japan is dedicated to a *Kami*, and a large lake is also regarded as the residence of some unseen power, a *Kami*. A large rock and tree are often surrounded with *Shimenawa*, sacred rope, to keep it sacred or sanctified. W. G. Aston, translator of *Kojiki*, the oldest annals of Japan, says about *Kami*, as follows:

> "Kami": Of all the words for which it is hard to find a suitable English equivalent, Kami is the hardest. There is no English word which renders it with any near approach to exactness. If, therefore, it is here rendered by the word "deity" ("deity" being preferred to "god" because it includes superior beings of both sexes) it must be clearly understood that the word "deity" is taken in a sense not sanctioned by any English dictionary, etc. W.G. Aston: "Translation of Kojiki," P. XIX

3. WORSHIP

"To worship" is *Ogamu* in the Japanese language, and etymologically it means to "bend knees a little." The Japanese bend their bodies as a sign of respect, when they worship a deity. At a shrine or temple, they first throw some coins or offertory in, and ring a bell by pulling or shaking drapes that hang from it.

The Japanese clap their hands when they worship a Shinto deity. Theoretically, or according to old people, the hands have to be



Shinto priest, clad in white, clapping his hands in worshipping Kami (deity); wearing a black coronet and a pair of black shoes; the bending of the body signifies veneration

clapped three times, but the Home Ministry stipulates "two clappings", instead of three. Then they join their hands together, with their heads bent towards them.

In Buddhism, however, a worshipper joins his hands together, without clapping them. And the worshipper bends his head over the joined hands. A prayer is offered, as a rule, inwardly, instead of verbal expression.



Buddhist priest, clad in black, worshipping with joined hands; a regular Buddhist priest takes the tonsure and gets his hair shaved. He often wears Kesa or surplice

Mitarashi (lit. hand-washing) or sacred water cistern: Every Shinto shrine has a stone-cistern in front of it. Every visitor will gargle his mouth and wash hands symbolically for the purification of his body and soul.



Woman ringing a gong (a flat bell) before she worships the deity of the shrine to which the stairway leads. Such a gong or a round bell, (drawn beside it) is hung for a visitor to ring on a visit to the shrine; a stairway before her leading to the main shrine

Oinori or Prayer Generally speaking, Shintoism prays for a good crop and the prosperity of a family and the State, while Buddhism asks for the peaceful repose of departed souls; although both may pray for many other things.

Oinori or prayer, however, is not generally expressed by word of mouth, either in Shintoism or in Buddhism; because the Japenese believe that the Unseen knows their need without their telling it.

But the Japanese have various ways of emphasizing their unsaid prayer in order to influence the Unseen to hear it. Shintoism has *Omatsuri* or a festival and *Kagura* (shrine-dance) performed more to please *Kami* it venerates than for the amusement of its parishioners and Buddhism has various practices for similar purposes. Buddhists will perform many ascetic

and penitential practices: they will frequent temples, chant sutras, repeat the Buddhist formulas, abstain from tea, salt, *sake*, etc., go on a long pilgrimage, and deny themselves many pleasures by way of expressing repentance.

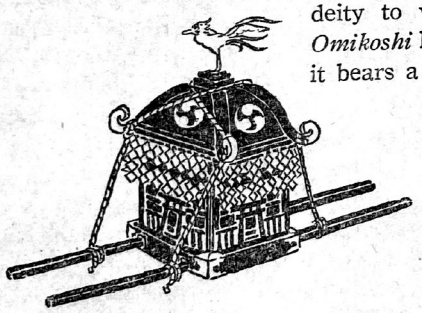
Nor is a prayer offered to the dolls and other displays of the seasonal festivals. They are displayed chiefly for aesthetic purposes in these days, but at bottom they have the same idea of influencing the Unseen. Their display is a lucky symbol, and the orthodox Japanese will not easily omit such an annual affair, lest a mishap should befall the family. Such a display, however, is omitted for one year after death takes place in the family.



Shinto Cistern: Two pious visitors of a shrine washing their hands before worshipping. (They gurgle their mouths also)

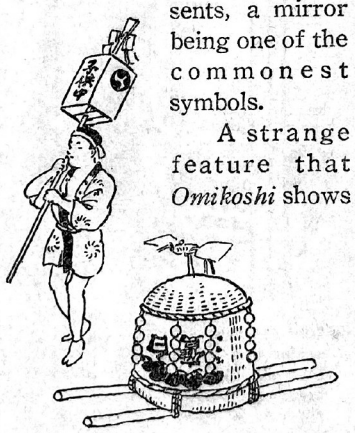
4. OMIKOSHI OR PORTABLE SHRINE

Every Shinto shrine has a parish in which it is situated, and its *Omikoshi* (lit. palanquin) or portable shrine makes its rounds along the streets of its parish, to bless the people in representation of the deity to which the shrine is dedicated. *Omikoshi* has no statue or image in it, but it bears a symbol of the deity it represents, a mirror being one of the commonest symbols.



Omikoshi (Portable shrine) of a Shinto shrine; a phoenix is represented on top; with Torii on four sides

A strange feature that *Omikoshi* shows in making its rounds is that it is tossed and rocked most violently and vehemently all the way from its temporary shrine to the shrine proper, and sometimes a hard fight takes place between the bearers of two *Omikoshi*. It is proverbially said in Japan that the rice crops of the year are predicted by the ways that *Omikoshi* is carried through its parish, because psychological signs are shown by *Omikoshi* like table-turning and a plancet.



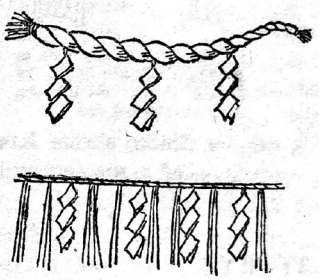
Children's portable shrine made of Sake-barrel, reversed; everything made of household articles (lower) and A boy carrying a festival lantern (upper)

Otabijo (lit. trip-place: At the time of Omatsuri, Otabijo is prepared at several places in the parish where it is observed. It is an altar where Omikoshi is temporarily enshrined till Togyo (lit. honorable crossing) is observed when Omikoshi returns to its shrine by passing through the chief streets of the parish.

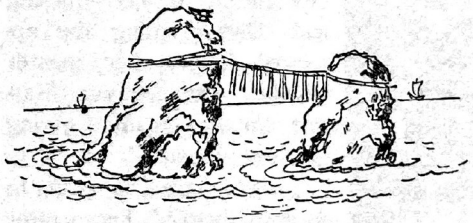
Omikoshi is about two meters large in three dimensions and it is most resplendently decorated. It is carried by dozens of bearers and marches along the streets totteringly or in a zigzag way.

5. SHIMENAWA OR SACRED ROPE

When, according to *Kojiki* and *Nihonshoki*, the oldest annals of Japan, Princess Amaterasu, or, as she is popularly called, the Sun Goddess, who is the first ancestress of the Imperial family of Japan, hid herself in a cave at the repeated insults of her brother, Prince Susanoo, the whole world was thrown into darkness, because the sun disappeared. Myriad *Kami* gathered together to call her out. When she was taken out of the cave, a rope was stretched across the entrance to the cave in order to keep her from re-entering it. This rope was called *Shimenawa* (lit. retreat-not-rope), which is expressed by three Chinese figures (七五三), meaning "7—5—3" (three lucky numbers). This rope has a few zigzag pieces of paper, called *Gohei* and it is put around any place, house, tree, rock, etc. which have to be kept sacred or off-limits to devil and evil.



Two Shimenawa (sacred ropes of Shintoism): made of rice-straws with zigzag pieces of paper hanging down, from both, and rice-straws hanging from the lower rope. Shimenawa purifies anything it is put around



Shimenawa between two rocks considered to be sacred

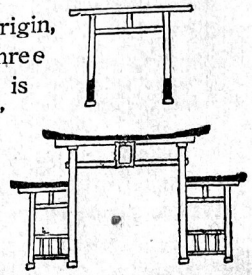


An old tree sanctified with Shimenawa and protected in a railing; a sign-board behind it giving its history

6. TORII OR GATE TO SHINTO SHRINE

Torii is a simple gate found before a shrine of Shintoism. It consists of two bars on a pair of posts, generally plain, but sometimes coloured when it is more or less influenced by Buddhism. It is built of wood, stone or metal.

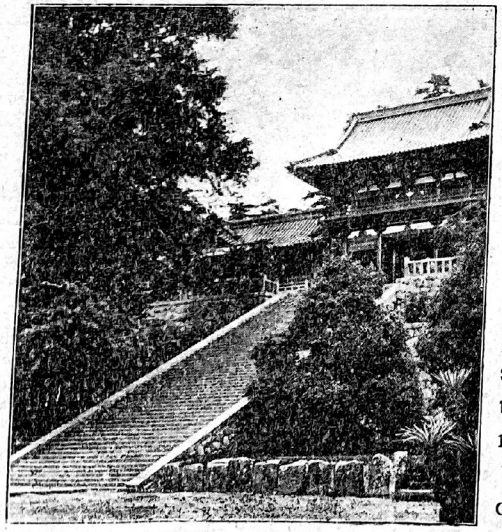
The word *Torii* seems to be of Indian origin, perverted from Torana, which consists of three bars, instead of two. "Torana", by the way, is the etymological origin of the English "door" and the German "tur," of which the Japanese equivalent is *to* (door). The ideographs 鳥居 for *Torii* mean, as they stand, "bird-perch" and they are associated with a legendary story of Amaterasu, the first ancestress of the Imperial family, who hid herself at the repeated offences of her rude brother, Prince Susanoo, in a cave, on the entrance of which a rooster perched. A regular Shinto shrine has three *Torii*, which represent the three crawings of a rooster and they symbolically purify those who cross the *Torii*.



Two kinds of Torii; gate to a Shinto shrine: built of bronze, stone, wood, etc. plain or coloured red

7. HACHIMAN STORY

The Proprietor and President of a certain large inn at Nikko had a matron, who had a boy seven years old. One day the boy disappeared all of a sudden. Nothing was heard of or from him, nor was a search for him of any avail.



Hachiman Shrine

Seven years elapsed, during which his mother kept offering a prayer to Hachiman, a Shinto deity, for the restoration of her missing son. One morning she appeared before her master saying: "Danna-Sama (Master), would you mind giving me two pigeons?"

"What are you going to do with them?" her master asked.

"Last night Hachiman-Sama appeared to me in a dream," she explained, "saying that if I offer two pigeons, my son will be returned."

Two pigeons were offered to the Hachiman shrine. Two weeks later, the inn-proprietor was out in his gardens, when there came a boy over ten years old. That was the self-same boy that had been missing over seven years.

The boy was kidnapped by a blacksmith, Tokyo, and he worked in his shop in Shitaya. But he found his master too hard upon him. He ran away from his master, and, because he faintly remembered that his mother worked in some big house in Nikko, he drew out all his savings from the post-office and bought a ticket to Nikko. He got off at Nikko Station and from door to door he asked for his mother till he came to the said inn where he was restored to the arms of his mother.

A pigeon is considered to be a messenger of Hachiman, and every Hachiman shrine keeps a large number of tame pigeons.

8. INARI SHRINE

There is hardly any village or hamlet but has an Inari shrine (lit. rice-bearer) dedicated to a prehistoric princess called Ugatama-no-Mikoto, who is traditionally said to have taught the Japanese nation how to raise rice. The first Inari shrine in Japan was built



Deity of Inari, as seen by Priest Kobo



Inari shrine dedicated to Ugatama-no-Mikoto, a prehistoric princess. If a shrine has a large number of Torii dedicated to it, it is usually an Inari shrine

at Fushimi near Kyoto. Because the Inari shrine has a pair of foxes before it, the shrine is often erroneously considered to be dedicated to the fox, which, however, is the messenger of Inari. Once a golden male and a silvery female fox made a den and raised young ones in the precincts of the Inari shrine at Fushimi year after year till the

people considered them to be the messengers of the shrine. Hence we see a pair of foxes in front of every Inari shrine. In olden or feudal days, the Inari shrine was considered to be the tutelary shrine of a castle, which had a shrine always in its grounds.

The festival of the Inari shrine comes on the first zodiac day of the horse after *Kan*, the coldest season, is over. Hence it is called *Hatsu-uma* (lit. first-horse.)

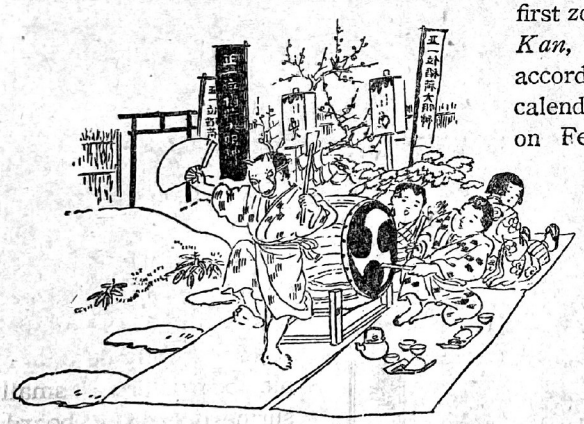


Foxes are messengers erected before Inari Shrine

The Inari shrine has sometimes a coloured Torii, although Torii is usually of plain wood. And it may have several Torii dedicated by its adherents.

9. HATSUUMA

Hatsuuma (lit. first horse-day) is held at the Inari shrine dedicated to a prehistoric princess called Ugatama-no-Mikoto, a deity of rice. The festival is held on Feb. 12 or thereabouts; namely, the first zodiac horse day, after *Kan*, the coldest season, according to the lunar calendar, comes to an end on Feb. 2 or 3. Every village and hamlet, however small, has an Inari shrine in it, and the *Hatsuuma* festival is held in order to pray for a good crop of rice, which is the chief staple food in Japan. *Hatsuuma* may be said to be one of the most popular folk-festivals in this country, although it is not observed on such a grand scale as is the festival of *Hachiman*, dedicated to Emperor Ojin, at which *Omikoshi*, or a portable shrine, makes its rounds in its parish. Papier-machie masks of the fox, the messenger of Inari, are sold on open-air stalls at the festival of *Hatsuuma*.



Children celebrating Inari Festival; a boy dancing a fox-dance, wearing a fox-mask, to the beating of a drum

10. TENJIN OR CELESTIAL DEITY

Tenjin (lit. celestial deity) is Michizane Sugawara deified. Sugawara was a Minister in the Imperial court in the tenth century. Tokihira Fujiwara, who was jealous of him, slandered him falsely to the Emperor. Sugawara was sent an exile to Dazaifu, Kyushu, whither he was taken on the back of a bull. He was a poet and man of letters, and after his death he was deified as *Tenjin* (lit. celestial deity), a deity of literature and culture. Many school-children offer to the Tenjin shrine their calligraphic writings with a prayer that they make progress in calligraphy and writing.



Michizane Sugawara in a court-robe, a Shinto-mace in hand: his favorite plum-blossoms and a bull represented beside him

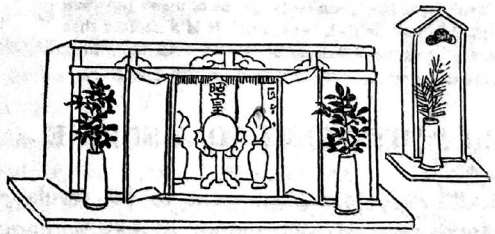
Because Sugawara was carried on the back of a bull to his place of exile, a bull is considered to be his messenger.

Sugawara was very fond of plum-blossoms, and every shrine dedicated to him has plenty of plum-trees in its precincts.

Tokihira Fujiwara, another court-Minister, who slandered Sugawara, was killed by lightning, which the people attributed to the vindictive spirit of Sugawara.

11. KAMIDANA OR SHINTO FAMILY-ALTAR

Most Japanese homes have both Shinto and Buddhist deities venerated in their miniature family-altars, which are, as a rule, enshrined in two different rooms. The Shinto altar, which is called *Kami-dana* (lit. *Kami*-shelf) is a very simple affair. It may be a simple board or a small shrine put on a board, fixed a little below the ceiling. *Kami* is represented by a small tablet inscribed with its name on it and it is put in a miniature shrine or direct on the board. The chief *Kami* venerated



Kamidana: family-altar of Shintoism enshrined high up under the ceiling in a principal room. A piece of paper behind a mirror in the center symbolizes the deity to which the altar is dedicated, a pair of bottles containing sake, and a pair of vases with a small branch of sakaki, sacred to Shintoism. The smaller altar, (right), dedicated to Kojin, the deity of a kitchen, has small pine-branches offered to it

on the *Kami-dana* is the ancestress of the Imperial family, called Amaterasu or the Sun Goddess, with the tutelary *Kami* of each locality. A candle is lighted every morning, and sometimes a pair of miniature *sake*-bottles is offered. Some flowers may be offered to the *Kami*, but usually a small twig of *Sakaki*-tree (eurya ochnacea), sacred to Shintoism, is found on *Kami dana*. Every member of the family pays homage to the shrine every morning.

Roof-shrine: Almost every department store has a roof-shrine dedicated to a deity it has special karma-relations with. Mitsukoshi, Tokyo, for instance, has a roof-shrine dedicated to Inari, and Shirokiya Department Store has a Kannon shrine on the roof. Each roof-shrine has a legendary story.

12. VISIT TO A SHINTO SHRINE

Most Japanese pay a visit to a Shinto shrine to show their respect to the deity venerated in it or to offer a prayer. And an orthodox Japanese pays a bi-monthly visit, besides occasional ones, namely, on the first and fifteenth every month. He will first throw a few coins into an offertory box, or, if there is none, on the floor inside the shrine. They are quite optional and many people throw no coins in. Then they will shake a set of five drapes, each of a different colour (namely, the five cardinal colours) to ring a bell attached on the top of them. The hands are clapped three times (most people twice) and they are joined together. A prayer is offered over the joined hands, more inwardly than aloud, the head bent over them, or one will simply worship by bending one's head to show respect.



Woman throwing coins into an offertory-box before she worships

Kogoshii: Kogoshii (etym. Kami-kami-like) (sublimity) is one of many Japanese words which have no equivalent in the English language. It is a feeling that every Japanese will have on a visit to the precincts of a Shinto shrine, which are quiet, serene, sublime, all combined, so different from anything worldly.

13. MIYAMAIRI OR BABY'S VISIT TO A SHRINE

An orthodox Japanese will make a regular visit to his tutelary shrine on the first and fifteenth days of each month to pay homage to *Kami* therein enshrined. An average Japanese seems to have a notion that his repeated visit to a shrine will invoke the patronage of the *Kami* without offering a prayer either inward or expressed. A visit to a Shinto shrine is usually called *Miya-mairi* (*Miya*=shrine; *mairi*=visit).



Miyamairi: A baby carried by its aunt or some other near relative, and accompanied by its grandmother.

A baby is taken to its tutelary Shinto shrine on *Miya-Mairi* on a lucky day in three cycles of seven days each, after its birth. According to a common custom, however, a boy-baby and a girl-baby are taken on *Miya-Mairi* when they are 32 and 33 days old, respectively. A baby is thus committed to the patronage and protection of the tutelary deity. A Shinto priest will read a Shinto address and hand the baby a charm issued by the shrine. At home, *Sekihan*, rice steamed with Indian beans, will be prepared in honour of the baby, and some relatives and friends of the family will be invited to dinner.

The baby, which is clad in a new dress prepared specially for the occasion, has to call at a near relative's on its way home from the shrine.

14. HARAI OR SHINTO PURIFICATION

Shintoism is a faith of purification. Its shrines are built of plain wood without any varnishing or painting, and its priests are always clad in white. It keeps its shrine and everything in it as clean and pure as possible, believing that *Kami*, an unseen power, will not reside at any place which is unclean or impure.

Shimenawa, which is put around any place or article that has to be kept sacred or pure, is a rope of purification. A Shinto priest will perform purification for a person or thing by shaking, left to right and back again, several times, a branch of *Sakaki* (lit. *Kami*-tree) or *eurya ochnacea*, which has some sacred pieces of paper called *Gohei* in representation of the grace of *Kami*.

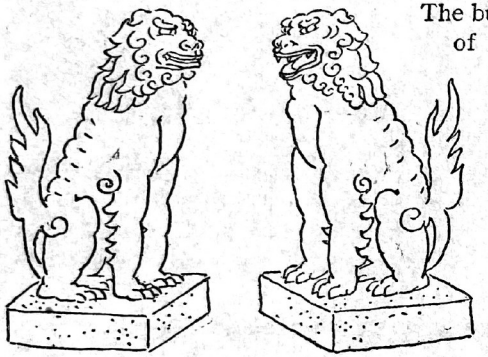


A Shinto priest, clad in white, performing Harai or purification with a Sakaki branch

The Japanese keep their house neat and clean more with a religious idea than for sanitary purposes, because they believe that their *Kami* will not live in an unclean house. After all the rooms are cleaned in the morning, an orthodox Japanese will symbolically purify them by striking sparks out of a flint with a steel.

15. Animal-Guardians or Messengers of Deities

Several animals are specially associated with some Shinto deities in Japan. In olden times, a horse was offered to a Shinto shrine as *Shimme* (lit. *Kami*-horse) with a belief that *Kami* will ride a horse.



Guardian-Animals: (right) Kara-Shishi (lit. Chinese lion) and (left) Koma-Inu (lit. Korean dog) generally found in front of a Shinto shrine

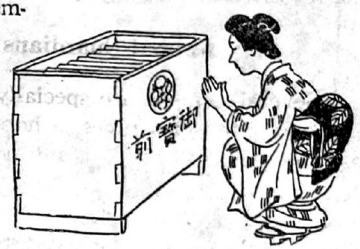
The bull (no cow) is the messenger of Tenjin, which is dedicated to Michizane Sugawara, a courtier, who was carried on the back of a bull to his place of exile. The fox is the messenger of Inari, which is dedicated to Ugatama-no-Mikoto, a prehistoric princess, who is said to have taught the Japanese the way of raising rice. The deer is the messenger of the Kasuga shrine, Nara, which is dedicated to Takemikazuchi, who is traditionally said to have been carried from Kashima to Nara, for several hundred miles, in one day. The monkey is the messenger of Sanno, also called Hiyei, which is dedicated to Oyamakui, a prehistoric prince. The wild boar is the messenger of the Gokoku Shrine, Kyoto, because it was on the back of a wild boar that Kiyomaro Wake, to whom the shrine is dedicated, was carried to his place of exile. The tiger is the messenger of Bishamon (Vaisravana), an Indian deity, who was introduced to Japan at the tiger-hour on the tiger-day of the tiger-month in the tiger year. The rat is often associated with Daikoku, a deity of rice, and Jurojin, one of the seven deities of fortune, always keeps a deer beside him, while his fellow-deity, Fukurokuju, is usually found to have a crane with him.

The crow is always associated with the Kumano shrine, and a snake with Benten.

Ascending and descending dragons: One may sometimes find Torii decorated with two dragons; one (left from the shrine) ascending with its mouth open, and the other (right from the shrine) descending with its mouth closed.

16. OSAISEN OR OFFERTORY

An orthodox Japanese offers *Osaisen* or offertory of a few coins when he visits a shrine or temple. *Osaisen* etymologically means "return", and it was paid originally in return for a blessing received from the deity of a shrine or temple, but its original meaning is forgotten and an offertory is paid with a prayer for something or other. There is no fixed amount for an offertory, which is quite optional in amount. Many temples and shrines have an offertory-box in front, and the adherents throw any coins they deem fit. We have a common saying to the effect that a blessing depends upon the amount of an offertory, meaning possibly that a blessing is given in return for an offertory, instead of money being paid as a token of thanks for a blessing.



Woman offering a prayer. She throws some coins into the box, an offertory box, which is placed before a shrine. She will clap her hands two or three times and offer a prayer inwardly or aloud

17. OFFERTORY STORY

Nobunaga Oda, a famous warlord, who lived in the 16th century, once led some troops to attack a certain castle. Before his departure for the front, he took his soldiers to a Shinto shrine. "I am going to offer a prayer for our victory," he said to his troops. "If we are going to get victorious, all the coins I throw in will show their head up." He said something in prayer and threw some coins into the shrine. Sure enough, all the coins showed the head up. The troops marched in a high morale, and they captured the castle they attacked. It was found, however, that all coins were joined together in pairs with their head out.

18. OFUDA OR CHARM

Buddhism is idolatory and it has many deities represented by statues which are venerated in their shrines and temples. Shintoism, on the contrary, has no images and its shrines are dedicated to *Kami*, who are symbolically represented by some articles; a mirror being one of the most common articles of representation. Every Shinto shrine issues *Ofuda* (lit. honorable card) made of a piece of wood, about 2 inches wide and a foot or less long, covered with a piece of



Various kinds of Ofuda, charms issued by different shrines: They are pieces of paper, just a few inches long, and they are pasted in a conspicuous place in the family to drive evil out

paper, which bears some Chinese ideographs representing the name of the *Kami* sacred to the shrine. *Ofuda* will sometimes bear a few Chinese ideographs meaning "Sacred Spirit" in representation of the *Kami*. Each parishioner-family will venerate *Ofuda*, which will be enshrined on *Kami-dana* (lit. Kami-shelf) or family-altar. In other words, each family will venerate *Ofuda* issued by its tutelary shrine together with a charm issued by the Ise shrines, where Goddess Amaterasu, the Imperial Ancestress is venerated.



Girl wearing Kinchaku (charm-bag) at her left side; Kinchaku (lower)

Kinchaku (charm-bag) is a small pouch which a young child bears at its side. It contains Omamori (lit. protector) or a miniature-Ofuda issued by its tutelary shrine.

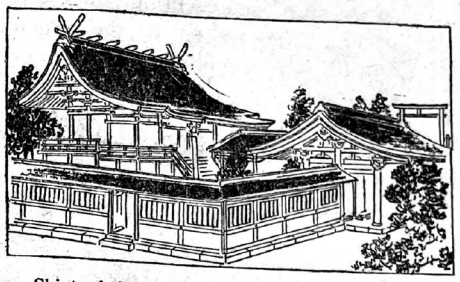
19. Kurofune-Jinja or Black-ship Shrine

A block or two to the east from Mitsukoshi Department Store, Tokyo, there is a shrine called Kuro-fune Jinja or Black-ship Shrine, in which is enshrined a small statue owned and venerated by O-Kichi, a maid who served Townsend Harris, the first US Minister to Japan. "Black ship" means a steamer and the Kurofune Jinja shrine is so named after a steamer on which Commodore Perry visited Japan in 1853.

The street in which the Black-ship Shrine stands, was called formerly, or up to the big earthquake of 1923, by the name of Anjin Cho (lit. Pilot-street) because there lived Will Adams, the first Englishman who came to Japan as pilot on board a Dutch ship in 1600.

Will Adams was a great favorite with Iyeyasu Tokugawa and he built two steamers, (80 tons and 120 tons) the first ever built in Japan, one of which crossed the Pacific in 1610.

20. Shinto Shrine and Buddhist Temple



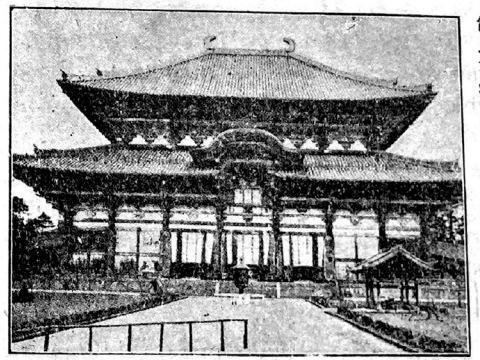
Shinto shrine built of cypress-wood, metal-roofed with Chigi-bars on top

A Shinto shrine, which has no image or idol enshrined in it, excepting a symbol, is built of plain *Hi-no-ki* (lit. fire-wood) or Japanese cypress, unpainted and ungarnished, excepting some elaborate sculpture on some parts of its buildings. But the Buddhist temple, which has many images and idols venerated therein, is beautifully ornamented and decorated both inside and outside. A Shinto altar is a plain affair, but a Buddhist stand is gaily and beautifully ornamented with various articles. A Buddhist image stands usually on a eight-petalled lotus flower surrounded by many beautiful ornaments.



Buddhist Temple

It is a matter of recent introduction that a funeral is held in a Shinto shrine, because in olden days Shintoism had little to do with funerals, which were left entirely in the hands of Buddhist priests; funerals being generally considered to be unclean and filthy.



Buddhist Temple

Every Buddhist temple has a burial place attached to it, but no Shinto shrine has a grave-yard in its precincts. So Buddhism has parishioners who are represented by those buried in its temple-grave-yards. Every Buddhist temple

has what is called *Ihaido* or a hall which contains *Ihai* or posthumous-name tablets of those who are buried in its burial-grounds, and their families visit the temple every now and then to offer some flowers or a cup of cold water or burn incense before the *Ihai* or their deceased members that it represents.

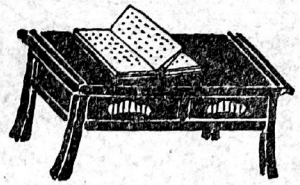
In former days, most regulation Shinto shrines were maintained by the Japanese Government and their priests were appointed as Government officials; while the Buddhist temples were operated chiefly by their parishioners, who elected a Board of Trustees to attend to the management.



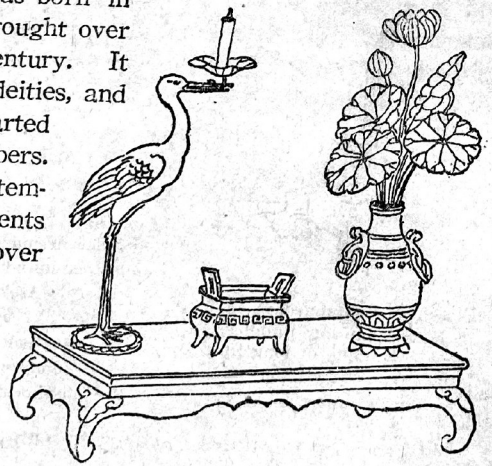
Buddhist Building

21. BUDDHISM

Buddhism, which was founded by Siddharta or Gautama, also called Sakyamuni, who was born in India in 568 B.C. was brought over to Japan in the 6th century. It worships many Buddhist deities, and besides, in Japan, the departed spirists of dead family-members. It has some 80 thousand temples, with 50 million adherents in Japan, who belong to over



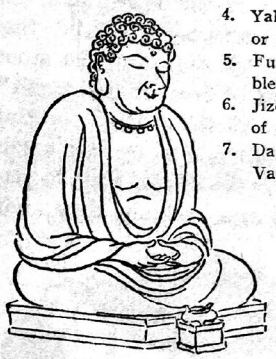
Buddhist desk with a sutra on it



Buddhist articles: (Right) artificial lotus-flowers in a vase; (middle) incense-burner; and (left) candle-stand

ten chief sects and many more sub-sects. Among the chief sects of Buddhism are Tendai, Shingon, Kegon, Jodo, Nichiren, etc. Buddhism has brought over many Indian deities, of which we attach a brief list of the chief ones that foreign tourists may come across on their trips through Japan:

1. Amida (Ind. Amitabha) meaning "boundless"
2. Shaka (Ind. Sakyamuni) generally believed to be the founder of Buddhism
3. Kannon or Kanzeon (Ind. Avalokitesvara) or Goddess of Mercy; the name meaning the "seer of the worldly sounds or worries"
4. Yakushi (Ind. Bhichad iya-radja) or deity of medicine
5. Fudo (Ind. Acala) (lit. immovable) always standing in a flame
6. Jizo (Ind. Ksitigarbha), or deity of children
7. Daibutsu (lit. Grand Buddha) or Vairocana and protector of the dead
8. Benten or Benzaiten (Ind. Sarasvati) or Goddess of music and art
9. Bishamon (Ind. Vaisravana) also called Kompira (Ind. Kumbira), said to be a crocodile
10. Taishakuten (Ind. Indora)
11. Kichijoten (Ind. Mahasri)
12. Kishimojin (Ind. Hariti), or Deity of Children
13. Bonten (Ind. Brahma), often found by the roadside



Daibutsu or 16-ft. Grand Buddha venerated at many places in Japan



Fudo, deity of fire, with a sword to subdue evil, in his right hand, and a rope to arrest an evil-door in his left



Fugen (Samantabhadra), one of Sakyamuni or Buddha's attendants, deity of long life often represented on an elephant



Kangiten-Shoten (lit. Sacred Heaven) or Ganesha

Byakugo (Ind. urna) is a white spot often found in the middle of a forehead of a Buddhist statue. It is a spot of white hair turning clock-wise; a sign of wisdom.

Buddhism made rapid progress in India under Emperor Asoka (272-223 B. C)., but later Hinduism took its place and Buddhism has almost disappeared in India, the land of its origin.

Moles: Some moles have a physiognomical significance. A mole between the two eye-brows is a good sign of success in life, for Buddha and some other Buddhist statues have *urna* on their brows.

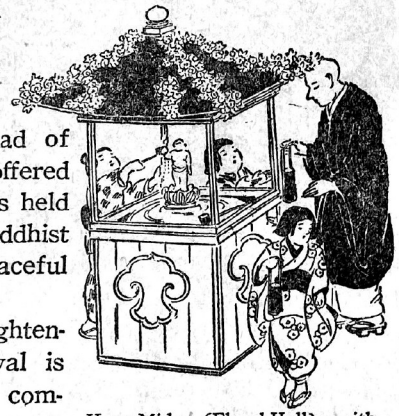
A mole under an eye is called *Naki-bokuro* (lit. weeping-mole), in Japan meaning that it is a sign of a weeping life, and it has to be taken out.

22. BUDDHA'S DAYS



Buddha at birth: "I am Lord of Heaven and earth" said the Buddha standing up the moment he was born

April 8th is Buddha's Birthday, and it is very extensively celebrated by the Buddhist adherents in Japan. *Hana-Mido* (lit. Floral-Hall) is built in many large Buddhist temples. It is decorated with many flowers, around a statue of Sakyamuni, the Buddha, who stands in the center. It is said that the moment when the Buddha was born, he stood up, proclaiming "I am Lord of Heaven and earth". Hence the small statue has its right hand pointing to Heaven while its left hand points to the earth. The Buddhist adherents visit the Floral Hall to pay homage to the sacred image, which they will anoint with *Amacha* (lit. sweet-tea), juice of a kind of the hydrangea. It will be poured with a bamboo dipper over the head of the image. Many things are offered including edible articles and service is held by Buddhist priests, chanting Buddhist sutras, with a prayer for the peaceful repose of their Founder.



Hana-Mido (Floral-Hall) with Baby-Buddha enshrined in the center; a priest selling a bamboo-tube of sweet-tea; a child pouring tea over the Baby-Buddha; another girl carrying a tube home

Dec. 8th is *Jodoe* or the Enlightenment Day of the Buddha. A festival is held in every Buddhist temple to commemorate his enlightenment and some Buddhist sutras are chanted before his statue, to which many things are offered, with a prayer for his repose.

Kanjoe (lit. head-anointment): Kanjoe is a ceremony observed by Buddhist adherents by pouring sweet-tea over the head of a statue of Baby-Buddha on his Birthday. It has its origin in abhisecani, an Indian ceremony observed by baptizing a raja (king) with the water of the "four seas" at his coronation.

It was introduced to Japan by Priest Saicho in 805 A.D. and the Imperial court adopted it; several Emperors performing it. In modern times, however, when the Imperial court adopted Shintoism, with which Buddhism was replaced at court, Kanjoe became a private affair and it is now performed only at the Buddhist temples.

23. BUDDHIST PRIEST

A Buddhist priest of old, as a rule, lived a life of celibacy (though most priests get married in these days) and of vegetarianism (though most priests eat meat and fish in these days). His scanty food consisted of the cereals, of which rice and beans were the chief kinds. Beans, which are very nutritious, were made into *Miso* (bean-paste) and *Shoyu* (sauce), two chief seasonings in Japan, and also into *Tofu* (beancurd): these furnishing chief nourishment for a Buddhist priest of old in Japan.



Buddhist priest shaking Hossu (hair-flapper); clad in black; his head tonsured

He is a man of devotion, and self-abnegation. He is an early riser, getting up at four or five in the morning throughout the year in order to do his duty of service. He will chant sutras in front of the main image in a large temple-hall, which is not at all heated in the coldest season. He believes that self-abnegation will promote his faith in the Buddha, and invoke his blessings. It is indeed remarkable how our Buddhist priests memorize some whole sutras, which they chant from beginning to end from memory without looking at the books. Our Buddhist priest of old lived on charity practising teetotalism. He lived a life of scanty money and scanty food, savings being entirely out of consideration. His life was entirely given to the Buddha and the people, for whose benefit he was engaged in social work, such as the construction of a road and the building of a bridge. He was devoted, sacrificing and hard-working. It was Buddhism that looked after the dead; Shintoism standing off at a distance, and every Buddhist temple has a cemetery, while no Shinto shrine has a burial place. Even Shinto believers can be buried in a Buddhist cemetery. A Buddhist priest



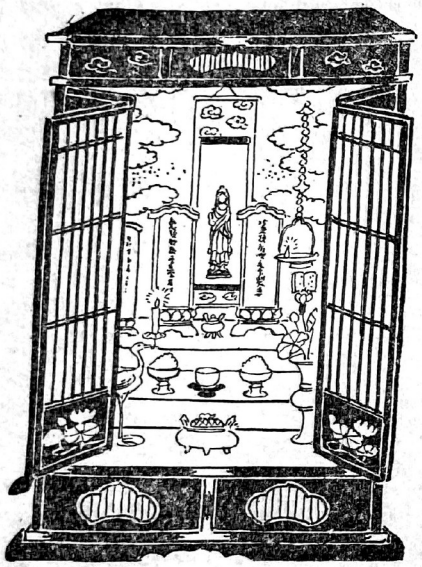
Buddhist priest chanting sutra; with a gong on his left and a Mokugyo on his right

practises a mendicant life living on alms. He is proud of living a hand-to-mouth life.

Hojo (lit. 10-ft. sq.) A Buddhist priest is usually addressed "Hojo-san" because in olden days a priest dwelled in a room so large.

Sumezome (lit. dyed black): Buddhist priest is clad in black and Sumezome means a Buddhist priest. He is also called Yosute-bito (lit. world-renouncer).

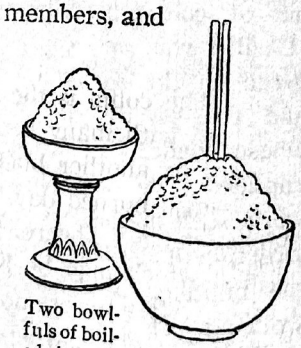
24. BUTSUDAN OR BUDDHIST FAMILY-ALTAR



Butsudan (Buddhist family-altar): Amitabha in the center; three Ihai; lighted candle; two bowls of boiled-rice, with a cup of water between them; incense-burner in front

The Buddhist family-altar is called *Butsudan* (lit. Buddha-stand). It is a complicated stand. While the Shinto altar is a plain and unornamented affair, the *Butsudan* is painted and much decorated, usually with elaborate carvings. Each Buddhist altar has an image representing Buddha or some other Buddhist deity. Besides, there are venerated small tablets, which are inscribed with the posthumous Buddhist names of the dead members of the family. All the dead members of the family sometimes extending for centuries, if the family has a long history, are represented by these tablets called *Ihai*. A small bowl of boiled-rice, which is piled up round, is offered every morning to the dead members, and sweets, fruits and vegetables, either raw or cooked, are also offered. Any gift received by the family is first offered to the Buddhist altar, excepting fish or fowl, before it is used or eaten. Every member of the family greets "good morning" before the altar every morning to show respect to the dead members of the family.

A Buddhist priest is invited occasionally and particularly on the anniversaries of the death of the enshrined members to chant a Buddhist sutra before the altar. The



Two bowlfuls of boiled-rice, offered to a Buddhist altar: Boiled-rice is never served in this way to a live person. One of them has a pair of chopsticks stuck in

Buddhist family-altar signifies that the dead members of the family are treated as if they were alive.

Candle fanned out: The Japanese will never blow out a lighted candle of an altar, either Shintoistic or Buddhist, with the mouth, but it has to be fanned out with an open hand or a fan.

25. BUDDHIST FUNERAL

There is no uniformity of funeral rituals common to all sects of Buddhism.

When a person dies, every member of his family will moisen his lips with cold water by using a Japanese brush-pen. The head of his remains will be turned usually to the north. (An orthodox Japanese, by the way, will never sleep with his head towards the north on ordinary days.) A death-costume is prepared with white cotton and put on the dead body. Or any dress the deceased was particularly fond of may be put on. In this case the breast will have the right front over the left; *tabi* or Japanese socks are put on in a reverse way, namely the right sock on the left foot and the left one on the right foot; a pair of straw-sandals are also put on in a reverse way. The sandals, which are worn by a traveller who starts on a long trip, are put on because the deceased member is believed to go on a long trip to the land of Hades. A Buddhist priest is called in to chant *Makura-gyo* (lit. death-bed chanting) and he will give the deceased *Kaimyo* or a posthumous Buddhist name, which is written on a small wooden tablet called *Ihai* to be put near the head of the deceased. A folding screen is set, in a reverse way, around the head of the deceased, and white paper is put over every framed picture that may be in the room. All decorations will be removed from the room. All the members of the family burn incense for the deceased. The ceremony of putting the remains in a coffin is an important affair, and it is attended by all the members of the family, its close relatives and friends. Many articles which the deceased loved are put in the coffin. The coffin is then enshrined on a stand or altar, which is decorated with many beautiful articles, various kinds of food offered. A sword or another blade is put on the coffin. Candles are lighted and incense burned day and night. A priest will come every day to chant a sutra. The remains are cremated either before or after a funeral, which may be held by a Buddhist priest at home or in a temple. After a ceremony the remains are taken to a temple or other burial place, where the remains will sleep an eternal sleep.

Shinto Funeral: Shinto funeral is conducted by a Shinto priest according to the Shinto rituals. He reads an address to the spirit

of the deceased person, and every mourner offers a small branch of *Sakaki*-tree instead of burning incense.

Sakasa-mizu (lit. reverse water): when a person dies, a death-bath is given him. In this case, cold water is poured first into a bath-tub and hot water afterwards. This is called Sakasa-mizu or reverse water, never seen on any other occasion than at a funeral

26. NON-FUNERAL DAYS

No funeral rituals will be observed on Jan. 1st and scarcely on Jan. 2 and 3 in Japan. The New Year is a great occasion for the Japanese and every person of either sex makes up his or her mind to turn over a new leaf in life. The New Year days, which lasted for the first seven days of the year in former days, but for three days at present, are to the Japanese mind little less than sanctified and they will accordingly behave themselves properly and piously. Hardly, if ever, is a funeral, an unlucky occurrence, held during the New Year's days.

But there is another day on which hardly any funeral ceremony is observed. It is the day of *Tomobiki* (lit. friend-taking), which comes on in every sixth day all through the year, according to the old calendar of Japan. It is superstitiously believed that a funeral observed on that particular day will bring about the repetition of two or more funerals within a few days. The Home Ministry, as well as scientists, tries hard to eliminate the old calendar, but customs die hard everywhere and the orthodox Japanese will avoid holding a funeral ceremony on this particular day of "friend-taking" as much as possible.

Funeral on friend-taking day: If by any chance a funeral had to be held on this unlucky day of Tomobiki, a doll will be put in the coffin as a substitute in order to prevent the repetition of any more funerals.

A mourner on his way home from a funeral will not take the same route that he took on his way to it, but he will come home by a different course, lest, the original idea of this practice was, an evil spirit which caused the death should follow him.

27. BODAISHO OR FAMILY-CEMETERY

In olden days it was only Buddhism and its priests that looked after the dead persons and their graves, for Shintoism and its priests kept their hands off funerals, which, according to Shintoism, were unclean and filthy. Hence every Buddhist temple has a grave-yard, while no Shinto shrines have a grave in their sacred precincts. Every parishioner has a family burial-ground in the precincts of a Buddhist temple he belongs to, and it is called his *Bodaisho* (lit. place of enlightenment) or a family grave-yard.

In olden days the remains of a dead person were buried under the ground, sitting in a Japanese way, in an earthen urn, but a dead body is cremated and then buried in these days. So a little space is required for burial in either case; hence our graves stand so close to one another in a grave-yard.

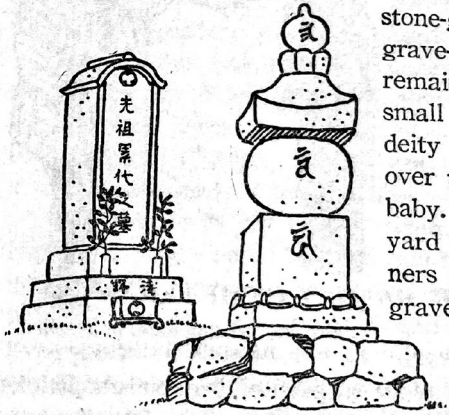
Every cemetery belongs practically to Buddhism in Japan, excepting a few public cemeteries operated by a municipality or a town office.

28. GRAVES

In Japan the remains of a dead person are cremated, instead to being simply buried, although burial was more widely practised in former days than was cremation. The ashes are buried and a tomb-stone is erected over them. A regular grave consists of five parts, representing the five elements of nature: namely, sky, wind, fire, water and ground, counting from the top of a grave down. Goju-no-to or a pagoda, also consisting of five parts, has a spire of nine rings, which has some religious or Buddhist meaning. *Sotoba* or stupa, which is a wooden tablet dedicated to a dead person, also represents the five elements. A round, or elongated, stone-grave, which one will see in a grave-yard, is erected over the remains of a Buddhist priest, while a small statue of Jizo (Ksitigabha), a deity of children, is often erected over the remains of a small infant or baby. No Shinto shrine has a grave-yard in its precincts, and its parishioners are buried either in a Buddhist grave-yard or a public cemetery.



Feudal-time grave



Two stone-graves: (right) for a Buddhist priest and (left) for the ashes of all dead members of the family, with an inscription reading "Dedicated to all generations"

Pieces of grave-stones taken as charms: Aritomo Mori, Education Minister, who had been educated in the States, was assissinated by Buntaro Nishino for his progressive ideas in 1889, and the assassin lies buried at Yanaka in Tokyo. Many a *geisha*-girl who visits his grave to pay homage to his spirit, which

succeeded in attaining a cherished wish of assassination, breaks a piece off its stone to keep it as a charm for realizing her wishes. Nezumi-Kozo (lit. rat-boy), who is often compared to Robin Hood because he robbed many rich people to help the poor and needy, is buried in the grounds of the Ekoin Temple, Tokyo, and many admirers of his chivalry and gallantry break a piece from his grave-stone, which is now almost round, all its corners taken off. Similarly are many articles of dead persons preserved more as a symbol for taking after them than a mere souvenir of the dead.

Hair as souvenir: During the war many soldiers left their cut-hair behind when they were called to the front. It was to be buried in place of his body in case of its failing to be sent back.

Two names on a grave: A grave may have two names, one in black and the other in red, the latter being the name of the surving husband or wife of the deceased.

Visits to graves: Graves are visited by the family-members every now and then, especially at the anniversary of their death, in the equinoctial season, vernal and autumn, and in the Obon (all-souls) season of July.

29. CREMATION

According to Buddhism, there are four ways of disposing of a dead body: burial, cremation, throwing into a river and giving to vultures. Japan adopted the first two ways, but remains are now legally required to be cremated, rather than buried.

They are taken to a crematory before or after their funeral rituals are observed. After they are burned into ashes, the relatives and friends of the deceased pick up the ashes, which are put into an urn. *Nodo-Botoke* (lit. Throat-Buddha, so named because it resembles Buddha in meditation) is something which must of necessity be picked up out of the ashes. It is erroneously supposed to be Adam's apple, although it is one of the throat bones. The mourners will pick up the charred bones, with a pair of bamboo-chopsticks, handing them from bamboo-chopsticks to bamboo-chopsticks, between the mourners. Hence few bamboo-chopsticks are used in ordinary times, nor do the Japanese take anything else direct from chopsticks to chopsticks in their ordinary life.



A cremator handing ashes to a mourner from chopsticks to chopsticks

When after cremation the mourners leave a crematory, in some localities, each of them takes a piece of mochi (rice-cake), which is divided by two persons.

pulling at it. Each piece has to be thrown over the shoulder and a mourner should not look back after it is thrown. On account of this association, the Japanese will never divide a piece of rice-cake by pulling at it.

30. AMADERA OR NUNNERY



A Nun carrying flowers, with a string of beads in her left hand

Japan has many *Amadera* (lit. nun-temple) or nunneries operated by and for *Ama* or nuns who live a life of devotion to Buddhism. They are anchoritesses, who have renounced the world and things worldly. They take the tonsure like Buddhist monks, taking no thought of food, clothing, and habitation. They live on alms or whatever is provided by the Buddha whom they serve most devotedly; they are clad in grey or black, avoiding anything gay and showy; and they live in hermitage and seclusion. Their daily duties consist in chanting the sutras and repeating the Buddhist formula: "Namu-Amida-Butsu" (lit. Save, Amidabha) from morning to evening to pray for the salvation of their own souls and those of their adherents and parishioners.

31. LADY AKOYA'S PINE-TREE

Lady Akoya's Pine-tree stands on a mountain called Mt. Chitose (lit. 1,000-generations), east of Yamagata City. This tree has the following legendary story told about it.

Lady Akoya had a lover who paid her a visit every evening when she played her *Koto* (Japanese harp). But he did not reveal what or who he was, excepting that he was Natori-Taro (lit. River Natori) living on Mt. Chitose. One evening, when he was leaving her, after a usual visit, he told her that he could come to see her no more.

The people of her locality were repairing the levees of the River Natori, but they could not carry down a big pine-tree that they cut down on Mt. Chitose. Somehow Lady Akoya was tempted to go and help the people. She remembered the last words of her lover, who lived on Mt. Chitose.

When she lent her hands to the people, strange to tell, the tree moved very easily and smoothly, till it was brought down to be used in the construction of the levees of the River Natori.

She concluded that her lover was the spirit of the pine-tree. She built up a log-cabin on Mt. Chitose and devoted the rest of her life to Buddhism, praying for the repose of the spirit of her arboreal lover.

She died in 1367, leaving a will that her remains be buried near

the place where the pine-tree stood. Another pine-tree is planted at the same place where the old one stood. And it is known by the name of Nun Akoya's pine-tree.

We have many stories in which the spirit of a tree, such as a pine, willow, and so on appeared in the form of a man.

32. TWO NUNS

Many a warlord of old was converted into Buddhism after an active career of life, and many a lady became a nun to offer a prayer for the peaceful repose of her lover

Lady Ben-no-Naiji: Ben-no-Naiji was a court-lady. When she was sent on an errand, she was caught by a robber, but she was saved by Masatsura Kusunoki, who happened to come along the road. The Emperor gave her to him in marriage, but Masatsura declined for the reason that, being a warrior, he had no hope for the future. Sure enough Masatsura died soon after in battle. Ben-no-Naiji took the tonsure and lived the life of a nun in the province of Yamato, where she spent the rest of her life praying for the repose of Masatsura Kusunoki, to whom the Emperor promised to give her.

Tora-Gozen: The Soga brothers had their father killed when they were less than ten years old. They made up their mind to take revenge and after undergoing hardships and difficulties, they succeeded in taking revenge with the help of Lady Tora-Gozen, the love of one of the brothers. After the brothers were executed for taking vendetta, Lady Tora-Gozen took the tonsure, and spent the rest of her life as a nun in praying for the repose of the souls of the two brothers.

33. TAKUHACHISO OR MENDICANT PRIEST

The Buddhist priests of old lived entirely on alms or offerings made by their parishioners. In other words, they were so devoted to the Buddha that they lived only on what they believed their Lord gave them. Really, they took no thought of their life, food, clothing and even their bodies. What is more, they practised mendicancy, begging door after door for alms, on which alone they lived. But their begging for alms had a twofold religious meaning: one for their own benefit and the other to help others do charity by giving alms to a holy priest. One will still sometimes see a mendicant priest begging



Two Takuhachi-Priests, in their mendicant robe: (right) carrying a Buddhist staff and (left) having an alms-bowl, both chanting a passage from a Buddhist sutra

for alms door after door, before which he chants a part of the sacred scripture apparently blessing every house he may visit. He always carries on his left palm a bowl for amls to be put in, and a Buddhist staff in his right hand.

33 Kannon worshipped at one place: The priest of the Kosen-ji Temple, Tokyo, had a splendid idea worthy of this time of speed. He visited the 32 temples of Musashi Province and brought a handful of sand from each of them. He buried the sand in front of a Kannon image in his temple which is one of the set. One who worships the Kannon of his temple standing over the buried sand, will worship the 33 Kannon at one place without taking the trouble of visiting so many temples.

34. JUNREI OR BUDDHIST PILGRIMAGE



Rokubu (lit, six copies): a pilgrim carrying an altar on his back, staff in hand

There are many sets of Buddhist temples and deities that devout Buddhists visit on a pilgrimage. Tokyo has two sets of seven temples which the pilgrims visit during the first seven days of New Year to purchase images of the Seven Deities of Good Luck; one set on the eastern side of the River Sumida, which runs through the city of Tokyo, and the other on the Bluff. There is a set of 33 temples in the province of Musashi, in which Tokyo is situated, and each of them has a statue of Kannon or Goddess of Mercy. A set of 88 temples on the island of Shikoku is perhaps the most famous pilgrimage course in Japan, which is said to have been selected by Priest Kobo. It is a life-long desire for a devout Buddhist to visit such temples on a pilgrimage.

Rokubu (lit. six copies): Rokubu, abbreviated from Rokuju-Rokubu (lit. sixty-six copies) is a pilgrim, who carries an altar on his back. The altar contains sixty-six copies of the Lotus Sutra of Buddhism, which the pilgrim will dedicate to so many Buddhist temples. He will visit all houses on the way door after door in order to give them the opportunity of worshipping the Sacred Book, to which a few coins are offered by each adherent, on the way.

35. YAMABUSHI OR MOUNTAIN-MONK

Yamabushi (etymologically, mountain-hidden) is a Buddhist monk who has retired into deep mountains with the object of practising *Michiao* (Jap. *Mikkyo*) or Esoteric Buddhism. He belongs to a sect of Buddhism, called Shingon (lit. True-word), but he leads a life of self-abnegation and asceticism. He takes cold ablutions every morning, even in the coldest season, with the idea of keeping himself clean and pure because the gods dislike anything unclean. He undergoes self-penance refraining from carnal and gastral pleasures.

He will live a celibate life nor does he do anything by way of earning his livelihood, living entirely upon charity and alms, which he believes are given by the Lord Buddha, whom he serves devotedly, and indeed devotion to the Buddha and *Kami*, both celestial and earthly, is what *Yamabushi* practises day and night.

Yamabushi travels round all the time in search of enlightenment, always living on scanty food, which is given in alms. He blows at a conch-shell, which sends out a loud sound of purification.

En-no-Ozuno: The doctrine of Yamabushi is attributed to lhe invention of En-no-Ozuno, who, born in 634 A.D., entered Mt. Katsuragi, where he practised Esoteric Buddhism.



Yamabushi blowing at a conch-shell in his practice of Esoteric Buddhism

36. KOMUSO OR NIHILITY-PRIEST

One may sometimes find a street-musician who, with his head hidden deep in a rush-hat, plays a vertical bamboo-flute called *Shakuhachi* (lit. 1.8 ft), visiting house after house. He is known by the popular name of *Komuso*. *Komuso*, 虚無僧, as the characters now stand, means "nihility priest" because, like most other Buddhist priests, he lives a life of rigorism and asceticism, begging for alms door after door. *Komuso* was also called *Komoso*, which name was expressed with two Chinese idiographs 菰僧 meaning "straw-mat priest", because he used to carry a straw-mat always with him as his "house and bed." Theoretically, *Komuso* belonged to a Buddhist sect called *Fukeshu* 普化宗, which in olden days had about one hundred temples in the country, but, as a matter of fact, he was a free and independent priest, who belonged to no particular sect of Buddhism. In olden days, *Komuso* was often a samurai in disguise, who travelled round in the country in search of an enemy. The creed of the sect forbade marriage, but most *Komuso* were married samurai. *Komuso* plays *Shakuhachi*, a bamboo-flute, begging for alms on which he lived.



Komuso lit. nihility priest playing a Shakuhachi-flute

37. KANNON OR KANZEON, GODDESS OF MERCY



Kanzeon or Kannon (lit. Seer of wordly sounds or worries) (Ind. Avalokitesvara) or Goddess of Mercy

Kannon or, as it is also called, *Kanzeon* means the seer of the worldly sounds or worries. It is the Japanese translation of the Indian name "Avalokitesvara", Goddess of Mercy, and she is a popular Buddhist deity in Japan; a shrine being dedicated to her all over the country. Kanzeon has various phases, for which she has different names, such as:

Roku-Kannon or Six Goddesses of Mercy
Shichi-Kannon or Seven Goddesses of Mercy
Sanju-San-Kannon or 33 Goddesses of Mercy
Senju-Kannon or 1,000-handed Goddess of Mercy
Bado-Kannon or Horse-head Goddess of Mercy
Gyoran-Kannon or Fish-basket Goddess of Mercy
Nyoirin-Kannon or "Aladdin's" vehecle Goddess of Mercy

The festival of Kannon is held on Apr. 10th, which is called by the Buddhist name of the "46,000 Days", meaning that a prayer offered to Kannon on that particular day will be as efficient as if it were offered for so many days.

38. KANNON STORY

Viscount vice-Admiral Ogasawara, once private secretary to Count Admiral Heihachiro Togo, the hero of the Russo-Japanese war, was a midshipman when the Russo-Japanese war broke out. He had a pious mother, a devout believer in Kannon, the Goddess of Mercy. When the young midshipman was going to the front, his mother handed him a gold-statue of Kannon, 1.8 inches tall, telling him to offer a cup of water to it every morning. Ogasawara told the writer that he offered a cup of water every morning not so much on account of his belief in the deity, as because he wanted to be true to his mother's injunctions. One night he saw a dream of a sanguine naval battle. A cannon-ball struck his ship and he lost an arm. The young midshipman wrote a letter to his mother on the next morning describing his dream, although he omitted the loss of his arm, lest his mother should get worried. Twenty days later the famous Yellow Sea battle came. The array of the ships was exactly what he had seen in the dream. A cannon-ball struck his ship and made thirteen holes in his overcoat, which hung on the wall. Ogasawara did not lose his arm, but the image of Kannon did.

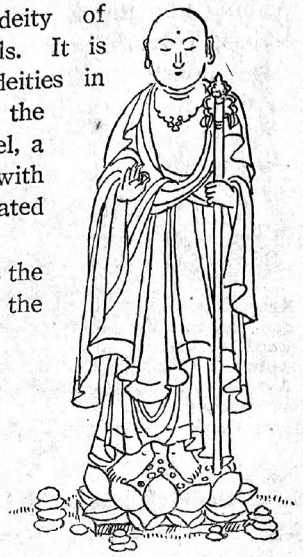
Japan is rich in stories in which a Buddhist deity saves its devotees vicariously by taking their place in an accident or disaster. This story of our young midshipman made him a real adherent of

Kannon. After he took off his uniform, he gave the rest of his life to preaching the Gospel of Kannon, the Goddess of Mercy, about which many miraculous stories are told in Japan.

39. JIZO OR DEITY OF CHILDREN

(Pebbles before stone-statues)

Jizo (Indian Ksitigarbha) is a deity of children as well as a guardian of souls. It is one of the most popular Buddhist deities in Japan. If any accident kills a man, in the course of constructing a road or a tunnel, a stone-statue of Jizo is erected on the spot with a prayer for the peaceful rest of the ill-fated soul.



Jizo, deity of children, standing on a lotus-flower, with pebbles piled up or scattered at his feet

When a child dies, its soul has to cross the River Styx or, according to Buddhism, the River of Three Roads. When the poor soul does not know which way to take, there will come a wicked woman and tell the soul to pile up pebbles to a certain height. The child begins piling up stones, and before the pile comes to its required height the woman comes along and knocks the pile down, telling the child to repeat the pile again. There will be no end to the poor child's piling the stones up again and again. If in this life the child piles pebbles up at the feet of a Jizo statue, the deity will come to its rescue on the dry base of the River Styx. Hence we find pebbles piled up at the feet of each roadside deity.

A small Jizo statue is often erected over the buried remains of a dead baby, instead of a grave

Sanzu-no-Kawa or River Styx: When, according to Buddhist, a wicked soul travels on its way to Hades, it has to cross Sanzu-no-Kawa (River Styx) or, as the ideographs go 三途川, the River of Three Roads, which are Naraka (Hell), Preta (hungry devils) and Tiryagyoni (beasts) of Buddhism.

Tsumbo-Jizo (lit. deaf-Jizo): *Tsumbo Jizo* of Komagome, Hongo in Tokyo, has a large pile of letters sent by mail by many adherents who have a child suffering from whooping cough. The letters are written almost in the same form praying for the recovery of a sick child with a promise that a bottle of sake will be offered in return if the child gets well within a week. Many letters of the pile return thanks for the recovery of children. This

Jizo, it is said, is deaf for some reasons, and no verbal prayer will be heard by him; hence a written prayer sent by mail.

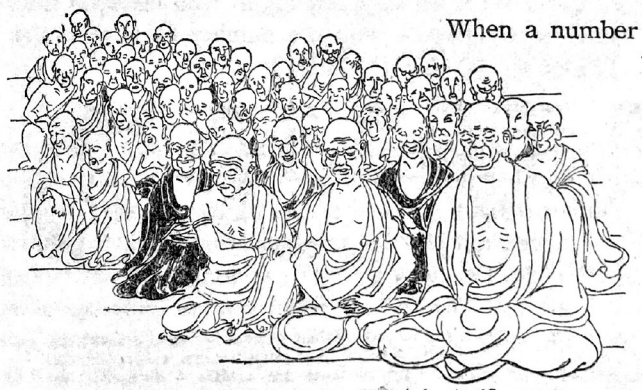
Fumi-Tsuke-Jizo (trampled-down-upon-Jizo): Hiraga-Heinai was a swordsmanship master. He made up his mind to kill a thousand persons. But soon he repented of his cruel conducts. He made a statue of his own, and he bade his disciples throw it on a crowded street so that it might be trampled down by pedestrians by way of punishing him for his cruel conducts. It was thrown in a street of Asakusa, Tokyo. Now, *Fumi-tsuke* (lit. trample-down-upon) means homonymously "handing of a love-letter", and this statue is now venerated as a deity of "love-knots".

Shibarare-Jizo (*lit. Arrested Jizo*): Once a clerk of a drygoods store took 30 pieces of white cloth to a customer. It was a hot day, and the clerk took a rest in the compound of a Jizo shine on his way. He took a nap, and, when he awoke, he found his commodities gone.

When the case was brought before Judge Ooka, he ordered the Jizo statue to be brought in to his court. The stone statue was carried into the court of justice, with a long cue of curious people following it. When they were all in the court, the door was closed upon them. The judge appeared and told the people sternly that he would excuse them on condition that each of them bring a white piece of cotton. Judge Ooka found a stolen piece in the cotton they brough in. The Jizo is known by the name of *Shibarare-Jizo* or Jizo Arrested.

Because of this story, the Jizo statue of Nanzo-in Temple, has several ropes always on its sacred body. Those who have anything stolen will tie a rope on the statue with a prayer for the arrest of the thief. The rope will be taken off when the thief is arrested

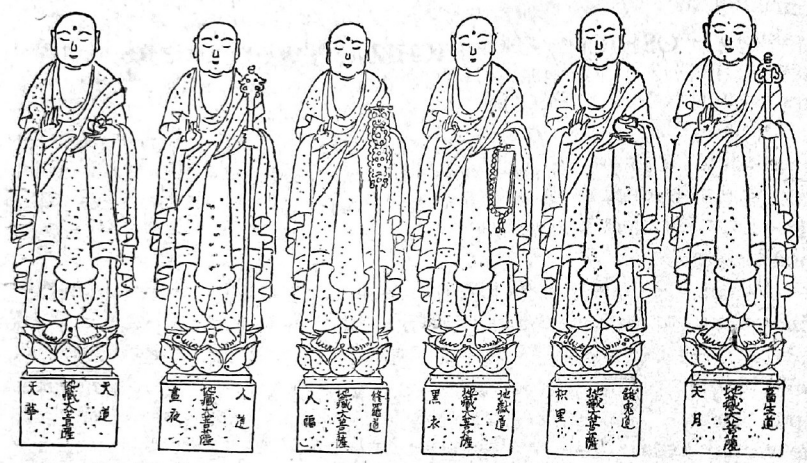
40. ROKUJIZO OR SIX JIZO



Some statues of Gohyaku-Rakan (500 Arhan) (See P. 34)

When a number of persons are killed at an accident, a set of six Jizo is erected on the spot with a prayer for the peaceful rest of the ill-fated persons. They are erected also in the

precincts of a Buddhist temple or at any other places, so that pious people may visit them and pray for the repose of any departed souls, or even for that of their own souls. The people of their vicinity will offer flowers to them or burn incense before them and Buddhist priests will chant sutras for them occasionally on Buddhist days. The Six Jizo carry different attributes in their hands indicative of their different Buddhist ranks.



Roku-jizo (Six-Jizo): with different attributes indicative of their Buddhist ranks, who remove human worries and protect souls

41. NEMBUTSU OR BUDDHIST FORMULA

Nembutsu 念佛 as the ideographs go, means "Thinking of the Buddha", but it really means a formula that a devout Buddhist will constantly chant inwardly or expressed, namely: "Namu-Amida-Butsu" 南無阿彌陀佛 (O Save, Amdabha Buddha). This formula is repeated by every devout Buddhist day and night, who believes that his soul will be saved in accordance with the number he repeats the formula.



Hyakumanben (1,000,000-times): conducted by a Buddhist priest, his head shaved, by beating Mokugyo (wooden-bell); before him is a group of parishioners, who repeat the Buddhist formula, "Namu-Amida-Butsu", for each of 108 beads of a rosary-rope which are passed on from hand to hand round and round before the pious adherents

Hyakuman-Ben (lit. 1,000,000-times) is a party of some pious Buddhists who gather together to chant the Buddhist Formula of Namu-Amida-Butsu. They sit Japanese fashion in a circle, holding a circle of a large rosary-rope, which turns round and round before the people who chant the Formula together in a loud voice. The repetition of the Formula at this party will be as effective as if it were repeated a million times

Nichiren Formula: The believers of the Nichiren sect of Buddhism will repeat "Namu-Myoho-Renge-Kyo" 南 妙法蓮華 (O Save. Mysterious sutra of the lotus), instead of "Namu-Amida-Butsu."

42. OSHICHI AND KICHIZA, TWO LOVERS



Travelling recluse striking a bell while chanting Namu-Amida-Butsu, a Buddhist formula

Oshichi was the daughter of a green-grocer living in Hongo, in Edo (now Tokyo). She loved Kichiza, a sexton of a Buddhist temple nearby. When they could not meet so often as she desired, she thought foolishly that, if she set fire to her house, her father would take his family for refuge to her lover's temple, where she could meet him every day. When her house was burned down, however, Oshichi was taken, not to the temple where her lover lived, but to the gallows on which she was burned to death for incendiarism.

Kichiza, her lover, removed to the Daien-ji Temple, Meguro, another part of Edo, from which he visited the Senso-ji Temple, Asakusa, walking all the distance of nine miles, back and forth, every other day for thirty years to offer a prayer at the image of Kannon for the peaceful repose of his ill-fated love. He beat a small bell hanging in his front, repeating the formula of Nembutsu "Namu-Amida-Butsu" all the way back and forth.

43. KISHIMOJIN OR HARITI

Kishimojin (or Kishibojin) or, as it is called originally in India, Hariti, is a popular deity of children and many a shrine is dedicated to her all over the country. Hariti had 500 children, which she fed on the blood of children she killed on the streets. The mothers of the children that Hariti killed cried over their death, and their lamentation reached the ears of the Buddha. The Buddha hid one of Hariti's children and she searched for her missing child



Pomegranate-Crest of Kishibojin temple

in a mad way. Hearing that the Buddha had hidden the child, Hariti came to him and asked for it. "You have 500 children" said the Buddha to Hariti, "and yet you lament over the loss of one child. How much more will the mother of a child or two lament over their loss?" Hariti repented of the cruel deeds of killing children on the streets and she became a deity of children and that is why Kishimojin is often represented with several children over her body and around her. Her shrine is visited by many adherents who have sick children

Pomegranate-juice: While the Buddha hid Hariti's child, he fed it on the juice of a pomegranate. The Kishimojin shrine has a pomegranate crest, and we say that the juice of a pomegranate tastes like human blood.



Kishimojin or Hariti, deity of children

44. GOHYAKU-RAKAN OR 500-ARHAN STATUES



Rakan Arhan, an enlightened disciple of Buddha, always thin and emaciated through ascetic practices

The Daien-ji Temple of Meguro, Tokyo, has a set of *Gohyaku-Rakan* or 500 statues of Arhan, enlightened disciples of the Buddha. In 1772, a big fire broke out at Meguro. Fanned by a strong south wind, it destroyed two thirds of the city of Edo (present Tokyo), killing 100,000 people. Some Buddhist devotees erected 500 stone-statues of the enlightened Arhan with a prayer for the repose of the ill-fated people; that is, the souls of those who were burned to death are committed to the tender care of the deities.

Not far from the Daienji-Temple there is another set of *Rakan* at the Rakan-ji Temple. They are wooden statues of a life size. They were carved by Priest Shoun in the 17th century, though most of them have been destroyed, leaving only a few statues. There are several other sets of 500-Arhan in the vicinity of Tokyo.

45. DARUMA OR DHARMA

Daruma is a round doll, its upper part just a little narrower, without arms or legs. The name *daruma* is a Japanese perverted from the Indian "Dharma" (lit. enlightenment), the name of an ancient Buddhist rank.



Daruma or Dharma: a symbol of patience and perseverance

Once a Buddhist monk of the rank of Dharma came from India to China, where in the temple of Mien-pei 面壁, he sat in meditation, as tradition goes, for nine years without stirring up, till he lost the use of his legs.

Our Daruma-doll, which represents the above Indian priest, has neither arms nor legs, and it is so manufactured that it will get up of itself every time it is turned down. Hence a Daruma-doll is a symbol of patience, perseverance and an undaunted spirit.

Daruma is often kept on a shelf or altar either with its eyes covered up with a piece of white paper, or with blank or empty eye-sockets. When a prayer offered to Daruma is realized or comes true, its eyes will be uncovered or the eye-balls marked in the sockets.

According to Dr. Junjiro Takakusu, Dakuma represents an Indian called Dhyana-bhara, who came to China in the 14th century.
A Geisha-girl is often seen to carry a miniature-Daruma as a luck-bringer on her Obi

46. DAIBUTSU OR GRAND BUDDHA

Daibutsu is a Buddhist term meaning a 1.8 ft. statue of the Buddha, and there are many Daibutsu in Japan. But, mainly speaking, the term signifies two huge statues of the Buddha, one at Nara, an ancient Capital of Japan, and the other at Kamakura, once a Shogunal capital.

The Daibutsu at Nara, which represents Vairocana, a Buddhist deity, was erected in 752 A. D. It is 15.21 meters high. It is a bronze statue, said to be the largest of the kind in the world. The other Daibutsu, which also represents Vairocana, was cast of bronze in 1252. Its total height is 15 meters. Originally it was erected with the object



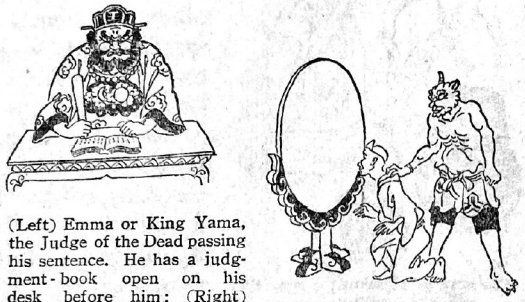
Daibutsu or Grand Buddha Kamakura

of enshrining a small statue of Amida or Amdabha in it.

The Daibutsu Hall of Kamakura was washed away by a tidal wave in 1495, and the statue stands unsheltered

47. EMMA OR KING OF HADES

One will come cross with a Buddhist hall dedicated to Emma, or King Yama of Hades. He sits in state in the land of Hades to pass judgment on all the departed spirits, which go on either to *Gokuraku* (lit. extreme-comfort) or Paradise or to *Jigoku* (lit. underground prison) or Inferno, subject to his judgment. There are many shrines or halls dedicated to the statues of Emma, of various sizes, ranging from several meters down to a couple of feet, sitting with dignity, mace in hand, as becomes the Judge of the shades.



(Left) Emma or King Yama, the Judge of the Dead passing his sentence. He has a judgment-book open on his desk before him; (Right) Demon taking the spirit of a man before an infernal mirror, which will reflect all his evil deeds committed in life

In olden days our apprentice-boys had only two days off in a year: Jan. 16 and Jul. 16, on which invariably they visited a hall dedicated to the King of Hades in their neighbourhood.

Tongue to be pulled out: A Japanese mother will tell her children to be true and honest, because Emma, Judge of the Hades, will pull out the tongue of every child who tells lies

48. O-JIGOKU OR MAJOR INFERNO

There is a place called *O-Jigoku* or Major Inferno in the national park district of Hakone. The place is so named because it is a solfatara where sulphurous fumes come out of the ground. The Emperor Meiji, grandfather of the present Emperor, wanted to visit the place in 1870. The people of Hakone were much distressed because it was against the spirit of the Japanese to take an Emperor to a hell, nominal or real, nor could they deny his august wishes. As a last resort, the place was re-named *O-waki-dani* (lit. great bubbling-gorge), and it was now all right for them to take the Emperor, who visited the place. According to Buddhism, Hell requires King Yama, the judge of the dead, and a stone-statue sat in state while the place was called *O-Jigoku*. But the place was no longer a Hell, and the poor King Yama, who lost his job, was thrown

away down into a gorge, with one of his arms broken. The kind-hearted proprietor of the Hakone Museum picked him up, and the King stands now in a dark corner of his museum.

49. NIWO OR GIANT GUARDIANS



Niwo or Deva Kings, standing guardians of a Buddhist temple. They are Indian deities of mighty power

Niwo (lit. Deva Kings) is a set of two wooden guardians standing in the temple-gate of Buddhism. They are two Buddhist giants or Vajrayaksa. The one standing on the right-hand side (left from the temple) has an open mouth indicating the Siddham letter "A" in the positive, while the other on the left (right from the temple) keeps its mouth closed, a symbol of the Siddham letter "U," in the negative; although, according to some scholars, Vajrayaksa, Deva Kings, are male and female, respectively.



Zuishin, guardian-statues of a Shinto shrine

Zuishin: Zuishin (lit. attendants) are two guardian-statues of a Shinto shrine, representing two courtiers.

Kami-tsubude (paper-pellet): Many Niwo statues have small pellets of paper sticking on them. Some curious people moisen small pieces of paper in their mouths and blow them upon the statues. The higher the paper-pellets go the more pleased they are.

50. 84,000 BUDDHIST STATUES ENSHRINED

"Eighty-four thousand statues enshrined" reads a stone tablet standing in front of the Jomyo-in Temple, in Uyeno Park, Tokyo. The number 84,000 is an ideal number of Buddhism, and the temple has the goal of erecting so many Jizo statues in its precincts. Jizo is the guardian of children, and the parents of a child who has died young will donate an image of Jizo with a prayer for its repose. The image may be a stone statue or a portrait carved on a stone.

The statues are erected usually without burying anything under them. A ceremony will be observed on the anniversary of their death as well as on some other Buddhist days, such as *Higan* (paramita), which comes twice a year, in March and September and on *O-Bon*, all-souls day, which comes on July 13, 14 and 15.

51. NICHIREN SECT OF BUDDHISM

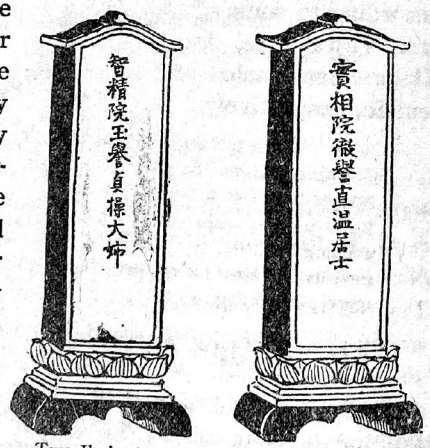
The Nichiren sect of Buddhism is often compared to the Salvation Army of Christianity because of its fanatical, revivalistic and patriotic zeal. It was founded by Priest Nichiren (lit. Japan-lotus) in the 14th century, and its creed may be summarized to consist in the chanting of the name "Saddharma-pundarika", a Buddhist sutra commonly called by the abbreviated name of *Hokekyo* (or Lotus-Sutra). The believers of this sect will chant the name all day, shouting *Namu-Myoho-Renge-kyo* (lit. Glory to the Mysterious Lotus-Sutra) at the top of their voices, and their fan-drums go "rap-tap rap-tap rap-tap" at the same time. The sect teaches that true salvation comes through the fanatical chanting of the title of the sacred sutra, even though the sutra itself may not be read or mastered.

Nichiren Monks: One will sometimes see on the street a monk or a party of monks, who chant "Namu-Myoho-Renge-kyo," beating a disk of leather, called Uchiwa-daiko (lit. fan-drum). They are mendicant priests of the Nichiren sect.

52. KAIMYO OR POSTHUMOUS NAME

Like Catholics, who receive some biblical names after their death, all Buddhist adherents are posthumously christened by Buddhist priests immediately after their death. These posthumous Buddhist names are called *Kaimyo* (lit. rechristened name). *Kaimyo* is selected or invented by a priest usually describing the characters or in commemoration of the deceased, although in former days such a name was given with a prayer for the peaceful repose of the departed soul.

Kaimyo is written on a small wooden tablet called *Ihai* and it is enshrined in a family altar,

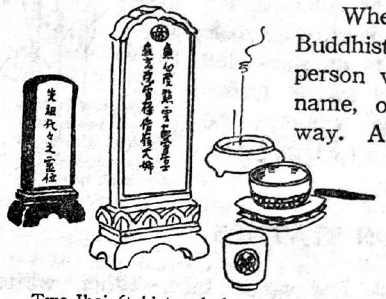


Two Ihai with Kaimyo written on them. (Right) Kaimyo of Writer's father, reading: "Buddhist layman who was realistic, thoroughly honoured, candid and warm hearted" and (Left) Kaimyo of Writer's mother, reading "Intelligently exact, jewel-honoured and chaste lay-woman"

before which a Buddhist service is observed once in a while to pray for the rest of the soul.

All Emperors posthumously named: The names of all the successive Emperors are their posthumous names. According to the present usage, no reigning Emperors have Emperor-names, being simply called "Emperor"

53. IHAI OR POSTHUMOUS-NAME TABLET



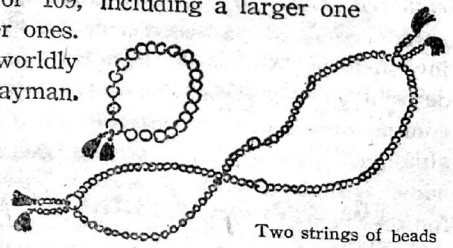
Two Ihai (tablets of deceased persons), the larger of which bears two posthumous names of persons represented by it, while the smaller Ihai reads "Dedicated to generations since the ancestor." Beside the Ihai are an incense-burner, a Buddhist bell with its stick, and a cup of water offered to the family-altar every morning

When a Buddhist adherent dies, a Buddhist priest is called in and the deceased person will receive a posthumous Buddhist name, or be rechristened in a Buddhist way. And the priest will make a sign of shaving the hair of the deceased with a razor because a tonsured head is a symbol of conversion to Buddhism. The posthumous name will be written on a small wooden tablet, called *Ihai* (lit. rank-tablet), a few inches long and an inch or two wide. The *Ihai* will be kept close by the head of the remains till a funeral is observed. It is then enshrined in the family-altar of Buddhism.

Ihaido or Ihai-Hall: Each Buddhist temple has what is called Ihaido where the Ihai of all its deceased parishioners are enshrined, and their families will occasionally visit the Hall to pay homage to the Ihai of their dead members, before which a cup of water is offered every time they visit the Hall.

54. JUZU OR ROSARY

Juzu (lit. number of beads) is a rosary or a string of beads which are made of various materials, such as bodhi-fruits, some other Indian fruits, wood, crystal, coral, agate, glass, horn, ivory, etc. A regular *Juzu* has 108 beads or 109, including a larger one between two sets of 54 smaller ones. The beads represent so many worldly worries and a devout Buddhist-layman, as well as a priest, wears *Juzu* on his wrist like a bracelet, and he will always count, or fumble, the beads one by one with his thumb, chanting aloud or inwardly the Buddhist formula of *Namu-Amida-Butsu* (lit. Save Oh Amidabha) for each bead that is counted. The *Juzu*-weaver will rub his palms together, with both the middle-fingers in the string, when



Two strings of beads

he worships a deity. The string is worn by a devout Buddhist, either male or female, as a charm against an accident, at all times with the belief that it will protect its wearer by warding any evil off.

Origin of rosary: When a certain Raja (king) of India suffered from a kind of ailment, the Buddha told him to make a string of 108 beads in representation of 12 month, 24 climates and 72 atmospheres and to repeat the sacred names of the Three Ratnas (treasures): namely; the Buddha, Dharma (law) and Sangha (priest). This is the origin of a Buddhist rosary.



Old widow fumbling the beads of a rosary. Chanting "Namu-Amida-Butsu" for each bead she counts

55. BIBS ON STATUES



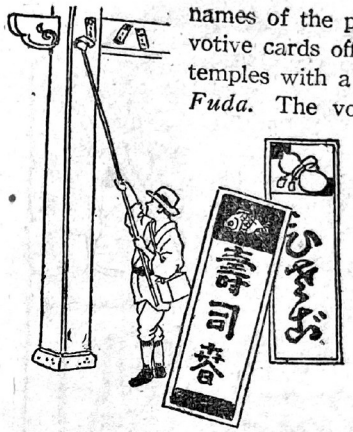
Stone-Jizo wearing bibs offered with a prayer for the recovery of sick children

One will find some bibs, either white, coloured or patterned, on a Buddhist statue which stands by the roadside or is venerated in a shrine. Many a statue of Jizo (lit. Ksitigarbha) has several beautiful bibs around its neck and Niwo (lit. Deva-kings), a pair of wooden giants, standing in the gate of a Buddhist temple, have huge bibs and *hara-kake* (lit. belly-cloth) offered to them by parents with a prayer for the recovery of their sick children. Sometimes a bib, which is offered to or worn by Jizo or Niwo, will be borrowed for a child suffering from a protracted disease. The bib will be kept close by the pillow of the sick child till it is cured, and when the child gets well, a new bib will be offered together with the old one to return thanks to the sacred statue.

Sandals offered to Jizo: A pair of straw-sandals is sometimes offered to Jizo by a weak or sick person with a prayer for strong health.

56. SEN-KA-JI-FUDA OR 1000-TEMPLE CARDS

If you visit a Buddhist temple or shrine in the country, you will notice many pieces of paper, an inch or two wide by two or three long, pasted on many places of the buildings. They are pilgrimage-cards called *Sen-ka-ji-Fuda* or 1,000-temple cards, and they bear the



Two Sen-ka-ji-Fuda (lit. 1,000-temple cards): A man pasting one on the top of a pillar in a shrine or a temple

names of the people who paste them. They are also votive cards offered by pilgrims who visit so many temples with a prayer; hence the name of *Sen-ka-ji-Fuda*. The votive card seems to have its origin as old as the 15th century when many devout pilgrims visited a thousand temples in the country by travelling on foot when there were no means of transportation. These votive cards are offered in most cases by businessmen who offer a prayer for success in business.

Senja-fuda (lit. 1,000-shrine cards): In the 15th century, a certain scholar, who lost a son, offered a prayer for the peaceful rest of his departed soul by visiting a thousand Shinto shrines. It is said that Sen-ka-ji-fuda (lit. 1000-temple cards) has its origin in Senja-fuda (lit. 1000-shrine cards).

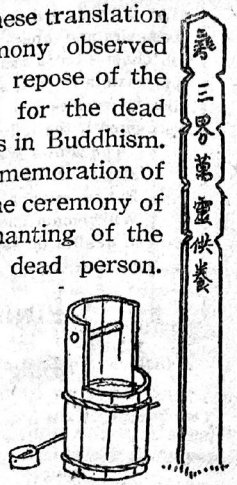
57. IREISAI OR SOUL-CONSOLING FESTIVAL

Every medical college and university holds a religious service called *Irei-sai*, which literally means a soul-consoling-festival. It is observed in honour of those animals, like dogs, cats, rats, hares, marmots, and several other animals, which gave up their lives to help the scholars in their researches and experiments. During the war, such functions were held frequently by the War Office and other offices in honour of chargers, carrier-pigeons, military dogs, etc., which served the men at the cost of their lives. These meetings are held in appreciation of the services they rendered to men. A Shinto or Buddhist altar is set up with many offerings of fresh fruits, vegetables, flowers, etc., and a number of priests, either Buddhist or Shintoist, will chant a sutra or an address calling on their dead spirits and offering a prayer for their repose.

Venditta: Venditta has never been tolerated, but, on the contrary, most strictly prohibited, by law in the history of Japan. But Japan is rich in the stories of revenge-taking, such as Chushingura (47-Ronin) and the Soga brothers. Every revenge-taker was perfectly aware that he would be condemned to death if successful, but the idea of capital punishment could not prevent him. The underlying spirit of venditta was not so much to commit a cruel murder as to please or console the wronged spirit. Every successful revenge-taker offered the head of the enemy to the grave of the wronged people, and he was willingly executed or committed suicide.

58. KUYO OR FEEDING THE DEAD

Kuyo (lit. offer and feed), which is a Japanese translation of an Indian word, *pujana*, is a Buddhist ceremony observed extensively with the object of praying for the repose of the dead persons. It is held every now and then for the dead members of every Japanese family that believes in Buddhism. For a service held, in a foreign country, in commemoration of a deceased person, the Japanese will observe the ceremony of *Kuyo* at which a prayer is offered, with the chanting of the sutra or the scripture, for the repose of a dead person. Various kinds of edible things are offered on an altar prepared for the special occasion. If any one should be killed in an accident, his friends will hold a service of *Kuyo* with the object of consoling the ill-fated spirit and to pray for its peaceful repose. *Kuyo* (供養), as the ideographs go, means "offer and feed."



Sotoba or Stupa, dedicated to a dead person with a prayer for his repose. The bucket contains cold water, which is poured over a grave with a dipper shown beside it. The ideographs on the tablet read in effect that it is offered with a prayer for a myriad souls of three spiritual worlds

Sotoba (or stupa) is a wooden tablet or a post dedicated to the dead with the object of "feeding" their spirit, meaning that a prayer is offered for their repose. *Sotoba* is sometimes erected in the form of a grave.

Kuyo for animals is held for various animals besides human beings. It may be held for the peaceful rest of a horse that served its master for a long time, for a faithful dog, a pet-cat, etc. During the war *Kuyo* was held for the stallions and carrier-pigeons which died in service, and a similar function is held at most medical schools in appreciation of the service rendered by Guinea-pigs which gave up their lives for experiments. It is observed even for inanimate objects, whose service or use is appreciated. To give a few instances:



Hari-kuyo: Broken needles are stuck in a cake of bean-curd; some edibles and a lighted candle are offered

Kane-Kuyo is held in front of Kane, a temple gong, because it is "struck" morning and evening for the benefit of mankind.

Fude-Kuyo is held for many worn-out Fude or brush-pens in appreciation of their long usefulness.

Hari-Kuyo is Kuyo held for broken Hari or sewing-needles which have served women at the cost of their usefulness.

Kuyo is conducted with almost the same rites; that is, an altar is prepared, vegetables and other edible things are offered on it, and a Buddhist priest will chant a sutra and the visitors will offer flowers or burn incense, more in appreciation of their services than their simple commemoration.

Missing needles: It is traditionally said that any missing needle will be discovered if the following 31-syllable ode is repeated three times in Japanese:

"The Otowa Waterfall of Kiyomizu
May be dried up,
But no missing needles
Will remain undiscovered."

Broken needles on sago-palm: In many localities, broken needles are stuck on a sago-palm-tree, which is fond of iron.

59. MEINICHI OR COMMEMORATION-DAY

When a man dies, a Buddhist priest is called in, according to the Buddhist rituals, to chant a Buddhist sutra or scripture at his bedside. This service is held every day for seven days, even though a funeral is held two or three days after death. On the seventh night after death the service of *Sho-nanoka* (lit. first-seventh day) is held by inviting the relatives and close friends of the deceased. After that a service is held on every seventh day, till the seventh seventh-day, namely, the 49th day after death, till which time the spirit of the deceased is said to linger about its earthly abode.

Meinichi (lit. death-day) is an anniversary of death. A grand service is observed on the first anniversary in the following year. A Buddhist service is also held on the second anniversary, which for some reasons is called *Sannenki* or third anniversary. After that a service will be held in the fifth, the seventh, the thirteenth, the seventeenth and many other anniversaries.

A Buddhist service is usually held in the family-temple of the deceased, or in front of the Buddhist family-altar in which the spirit for whose repose the Buddhist sutra is chanted, is enshrined. And several kinds of edible food are offered to the family-altar, candles are lighted and, after a priest chants his sutra, the invited relatives and friends burn incense before the altar to pray for the peaceful repose of the spirit.

60. MO OR MOURNING

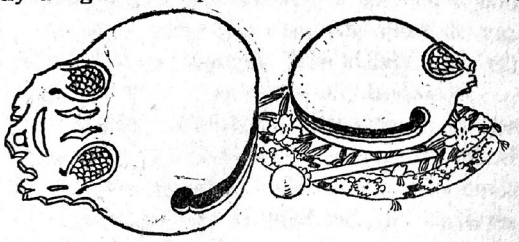
The Japanese had strict rules and practices of *Mo* or mourning in olden times. When a samurai of old lost his father or mother, he had to observe strict mourning for three years, during which he kept quiet in confinement at home, making no public appearance. He was considered to be too much defiled by death which occurred in his family, to attend to public or official duties. No wedding was held

for a samurai in mourning, who could not attend that of another. Even in the prewar days, the death of the Emperor would have put the whole nation in mourning for one year, during which every Japanese would wear a black band, a mark of mourning, on his left arm and no dramatical or musical performances would be held in the country. Every orthodox Japanese who has lost his father, mother, husband, or wife, will remain in mourning for one year, attending no public function or celebration. The underlying idea of mourning, according to the Orientals, is that death is unclean and filthy, and one who is defiled by death should keep away from public appearance.

Kibiki: When one loses one's parent, husband, wife, or a child, one observes Kibiki (lit. taboo-leave) for a week, during which one will not attend to public duties or go to school. A piece of paper bearing two Chinese ideographs meaning "kibiki" is pasted on the entrance for a week.

61. MOKUGYO OR WOODEN BELL

Mokugyo (lit. wooden fish) or a wooden bell is a Buddhist musical instrument used in a Buddhist service. It is a roundish and hollow instrument conventionally designed in representation of a fish which is indicated, or suggested, by a few scale-like designs made on it.



Two Mokugyo or Wooden bells: their stick has a wadded ball

The Buddha had a disciple, who was very rude and stubborn. He was born a fish in his next life, and lived in the sea. A large tree grew on its back, and it suffered terribly every time when the sea was rough and the wind was high. The Buddha admonished it to repent of its wild conducts, for which the fish, in repentance, offered its tree, asking the Buddha to use it for Buddhist purposes. A Buddhist musical instrument was accordingly made of it, and it is still struck at every service by way of its repentance and penitence.

62. HIGAN OR EQUINOX

Higan (lit. yonder side), which is a Japanese translation of the Indian "Paramita", is a period of seven days the middle of which falls on the equinox, spring and autumn. During the periods of *Higan*, the Japanese visit their family-graves in Buddhist temples, and hold special services at home, in honour of the dead members of

the family. Vegetables, fruits, noodles, and other non-animal kinds of food are offered to the family-altar, before which a Buddhist priest chants a sutra to pray for the repose of the deceased members, and everybody in the family pays homage to the dead by burning incense.

We have a saying to the effect that *Higan*, the equinox, is the limits of heat and cold, meaning that a climate gets mild in heat and cold by the time of the spring and autumn equinoxes, respectively.

Ohagi: During the Higan period, the Japanese prepare a kind of boiled-rice called O-hagi or, more popularly, Bota-mochi (lit, peony-rice-cake) covered with sweetened Indian-beans. It is offered to the family-altar.

63. Tsumi-horoboshi or Atonement for Sin

Kiyomori Taira, a premier of the Imperial court, upon his retirement, embraced Buddhism, took the tonsure and assumed the Buddhist name of Jokai (lit. pure-sea) with the object of praying for the repose or salvation of his own soul. Naozane Kumagaye, who killed a young scion of Taira, cast off his military costume and entered Buddhism, assuming the Buddhist name of Renjo-bo (lit. lotus-birth-bonze) and he devoted the rest of his life to praying for the repose of the young scion and for the atonement of sins. Terutora Uyesugi, a hero of the battles of Kawanaka-jima, called himself Kenshin (lit. humble faith) and devoted the rest of his life to Buddhism after his retirement.

The history of Japan is full of such men and women who entered Buddhism as a means of *Tsumi-horoboshi* (lit. atonement for sin) as penitent sinners. They lived a penitential life in confinement, reading Buddhist sutras or copying them with their own writing. It was their simple belief that the salvation of life was attainable through penitence and abnegation. They lived the life of ascetics, denying many pleasures to themselves.

Gosho or Praying for repose Buddhism teaches that an evil-doer is doomed to Naraka (Buddhist Hell), where great tortures await his departed soul, and almost the only object for which the Japanese in general embrace Buddhism is *Gosho* (lit. future life) or the peaceful repose of their souls. They pray that their souls will be saved from tortures, in a future life, after they depart from this life. Their prayer for *Gosho* is not verbally offered, but it is expressed or emphasized in various ascetic and penitential practices, such as:

(1) Repeated visits to temples
(2) Repeated chanting of sutras
(3) Repetition of formulas "Namu-Amida-Butsu" and "Namu-Myoho-Renge-kyo"

(4) Pilgrimage to visit many temples
(5) Abstinence from salt, tea, sake, or fish
(6) Dedication of a temple
(7) Observance of fast-days
(9) 100-time prayer offered for a number of days
etc., etc.

The orthodox Japanese seem to believe that such ascetic or penitential practices will influence the Unseen to listen to their prayers.

Priest Mongaku: Kesa, wife of Wataru Minamoto, was a handsome lady, and Morito Endo, enamoured of her, sued for her hand. When Kesa saw his passion too strong to resist, she asked him to kill her husband, for she would leave his hair wet. Morito stole in that night and, feeling a wet head in the dark, cut it off. It was Lady Kesa's head, and not Wataru, her husband's. Endo asked Minamoto to kill him in revenge, but he saw no need of killing Endo. Together they embraced Buddhism and took the tonsure, to live a life of repentance, praying for the peaceful repose of Lady Kesa, who maintained her chastity with death. Morito Endo, who assumed the Buddhist name of Mongaku (lit. enlightenment), became a famous priest.

Horyu-ji Temple: When Emperor Yomei was seriously ill, he wanted to dedicate a temple to Buddhism with a prayer for his recovery. He died in 587 A. D. without building a temple. His sister, Empress Suiko, built Horyu-ji Temple in 607 A. D. with a prayer for the rest of his departed soul.

Howo (lit. Buddhist Emperor): Many an Emperor was converted into Buddhism after he abdicated the Throne. He was called Howo.

64. Hojoe or Ceremony of Setting Animals Free

At the time of a Buddhist funeral conducted for a rich merchant one may sometimes see a large cage of birds, which is brought to his temple or burial place. The cage contains some sparrows, pigeons, etc., and they are set free, after the funeral is over, with a prayer that, by virtue of the freedom of the birds, the soul of the deceased for whom the funeral is observed, will be saved in the land of the dead or it will have a repose. This practice of setting birds free at the time of a funeral is called *Hojoe* (lit. setting animals free).

Hojoe is of Chinese origin and it was introduced to Japan early in the 7th century. It was an annual court-affair at first, observed in the Imperial court for a long time, although its official observance was discontinued after the Restoration of 1868.

Hojoe observed: On Apr. 8th, 1948, Buddha's birthday, a grand function was held in Uyeno Park, Tokyo, to commemorate the souvenir trees which Gen. & Mrs. Ulysses Simpson Grant planted when they visited Japan in 1879. A flock of pigeons were set free on that occasion with a pray for the repose of the spirits of Gen. & Mrs. Grant.

65. Shichifukujin or Seven Deities of Good Luck



Daikoku (Mahakala) and Ebisu (deity of industry)

One will often come cross with pictures and statues of *Shichifukujin* (lit. seven-lucky-deities) or Seven Deities of Good Luck, which are:

(1) *Ebisu*, a symbol of fisheries and industry, always carrying a *tai* or sea-bream. He is popularly said to represent a prehistoric prince.

(2) *Daikoku* (lit. great-black) represents an Indian deity called Mahakala, always carrying an "Aladdin's hammer" to shake anything out of it. He is a deity of the kitchen.

(3) *Bishamon*, another Indian deity called Vaisravana. He is a warrior to keep control of evil and devil.

(4) *Benten or Benzaiten*, an Indian goddess called Sarasvati; the only woman in the set; always playing on a lute as a symbol of music and culture.



Benten or Benzaiten (Sarasvati), deity of music and art: a snake is her messenger

(5) *Fukurokuju* (lit. fortune-fief-longevity), a Chinese recluse and a symbol of longevity.



Bishamon or Vaisravana, a deity who distributes fortune. This deity was brought over to Japan at the time of the tiger on a tiger-day in the month of the tiger in the tiger-year of the zodiac signs: tiger is his messenger

(6) *Jurojin* (lit. longevity-old-man), another Chinese recluse, selected for a symbol of longevity. A deer is his messenger.

(7) *Hotei* representing a priest of the Sung dynasty in China; a lover of children and a symbol of a happy life.

Large ear-lobe: The Japanese have hardly any ear-lobe, and a long ear-lobe is considered to be a symbol of good luck. Every one of the Seven Deities has long ear-lobes.

Visit to Seven Deities of Good Luck: There are two sets of temples, each of which is dedicated to one of Shichifukuin, Seven Deities of Good Luck, in Tokyo and many orthodox Japanese pay

visits to these temples during the New Year's days. The temples of one set are situated at Mukojima, Tokyo, as follows:

DEITY	TEMPLE
Ebisu	Mimeguri Shrine
Daikoku	" "
Hotei	Kofuku-ji Temple
Bishamon	Tamon-ji Temple
Jurojin	Shirahige Shrine
Fukurokuju	Hyakkaen
Benzaiten	Chomei-ji Temple

66. DAIKOKU OR MAHAKALA

Daikoku (lit. great-black), one of the Seven Deities of Good Luck, is said to have come from India, where he is called Mahakala (lit. great black). He is a phallic deity, but he is often confused with Okuni-nushi, a prehistoric prince of Japan, and he has become a deity of rice, on two bales of which he is always represented to sit in this country. He is also a deity of great wealth, because he always carries an Aladdin's mallet, which will bring out anything he needs for the shaking. Possibly because he is black in colour, he is always kept in a kitchen in this country (or he may be black because he sits enshrined in a kitchen). He is always associated with Ebisu, another deity of good luck.



Daikoku, deity of good luck: He sits on a pair of two rice-bales, with a large bag of treasures on his back. He carries a mallet in his hand to strike out anything he may want to have

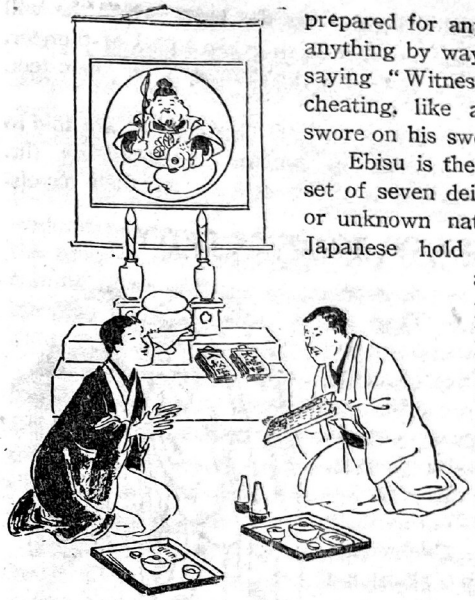
Festival of Daikoku: Dec. 9th is the festival of Daikoku. His image is displayed with that of Ebisu, on an altar prepared for the special occasion. Parched rice, some vegetables and fruits are offered to the deity on the altar. A forked radish is a matter of necessity on the occasion.

67. EBISU-KO OR EBISU FESTIVAL



Ebisu, deity of good luck: carrying a fishing-rod and Tai, sea-bream

Ebisu, one of Shichifukujin or Seven Deities of Good Luck, is always associated with Daikoku, another of the set. Ebisu, who is represented in carving and painting, always carrying *Tai*, sea-bream, is a symbol of fishing and trade or a deity of industry and his festival, called Ebisu-ko, comes on Oct. 20, when the Ebisu shrines, of which the one at Nishinomiya, near Osaka, is the most famous, are visited by fishermen and tradesmen, who purchase charms peculiar to each Ebisu shrine. Business is often concluded in front of an Ebisu statue, meaning that it will be dealt with honesty before a deity, or, as we put it, the merchant is



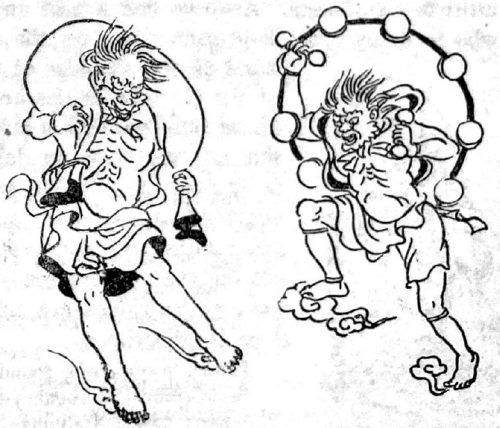
Ebisu-ko: (top) Ebisu, deity of business; (bottom) two persons talking business before the deity; (right) showing a quotation on an abacus and (left) showing agreement by clapping his hands; offerings on a stand, food on two trays, with a pair of sake-bottles

prepared for any punishment if he does anything by way of dishonest cheating, saying "Witness, Ebisu, that I do no cheating, like a samurai of old, who swore on his sword."

Ebisu is the only one of the lucky set of seven deities that is of obscure or unknown nationality, although some Japanese hold that Ebisu represents a prehistoric Japanese prince called Hirogo (lit. leech), who, according to Kojiki (712 A. D.), and Nihonshoki (720 A. D.) the oldest annals of Japan, born of Prince Izanagi and Princess Izanami, was put in a boat of reeds and set afloat on the sea, because he was still unable to stand upright even when he completed his third year. Some people say that Ebisu is a phallic deity.

68. DEITIES OF WIND AND THUNDER

When one pays a visit to a large Buddhist temple, in Kyoto, Tokyo, Nara, Nikko, Kamakura and many other places, one will often come cross with *Kaze-no-Kami* (lit. Wind-deity) and *Raijin* (lit. thunder deity), usually sculptured of wood. The wind deity carries a large bag of wind, on his back which he will open when he sends wind, while the



(Left) Kaze-no-Kami, god of wind, carrying a bag of wine and (right) Raijin, god of thunder, carrying drums he beats

thunder-deity has a number of drums on his back, which he will strike with a kind of wooden dumb-bells, to make a peal of thunder. They are both aerial beings, and have small clouds on their feet, instead of wings.

Thunder looking for children's navels: Our children are told to keep their front always covered up because *Kaminari-san* (lit. roaring-god) or Deity of Thunder is always looking for their navels.

69. DOSOJIN OR ROADSIDE DEITY

One will find many roadside stone-deities all over the country. They are called *Dosojin* (lit. road-ancestor-deity) and represent various deities, Buddhist or Shintoistic, and sometimes a Dosojin-stone bears simply some Chinese ideographs, reading *Dosojin* 道祖神, *Kojin* 庚申 (lit. zodiac metal-senior-monkey) and so forth. Jizo (Ksitigarbha), Fudo (Acala), Daikoku (Mahakala), Bonten (Brahma), Taishaku (Indora) and several other deities are represented on roadside-deity stones dedicated to them. Very often one finds a double deity or a couple of deities, very likely male and female, and there are also two Buddhist or Shinto priests carved in a pious attitude on a stone. Also we find a man and a woman, undoubtedly, who in many cases hold each other by the hand, each putting one hand on the shoulder of the other. The images of the roadside deities are, as a rule, very crude in carving, showing a primitive development that this art has made in Japan. A roadside deity is erected usually on crossroads between two villages for religious purposes of committing pedestrians to their protection. Many pebbles are offered to these roadside deities, and besides, some edible things are offered by pious people in their neighborhood.



Roadside deities carved on a stone (left) and enshrined in a small shrine (right)



Roadside Jizo, (Ksitigarbha) carved on a stone

Prince Ninigi, who founded Japan, was guided by Sarudahiko (lit. monkey-field-man) on his way to Japan; hence Hanuman, in the form of San-en (lit. three monkeys) is found as a roadside deity.

70. MIGAWARI OR VICARIOUS DEITIES

We have many stories told about Buddhist images which sustained sufferings, were wounded and even bled, on behalf of their devotees, such as *Migawari-Jizo* (substitute-Jizo), *Migawari-Amida* (substitute-Amdabha), *Hanatori-Jizo* (Jizo who led a horse), and so forth.

Miyashige Uji, of Tamba Province, had a statue of Jizo (Ksitigarbha) carved by a sculptor called Wakusei. Uji paid the sculptor but somehow he wanted to recover the money. Uji dogged the sculptor and killed him by striking him on the shoulder. On coming home with the money, Uji found that his new Jizo statue bleeding at its shoulder. It was found that the sculptor whom Uji thought he killed was safe; Jizo being wounded on his behalf.

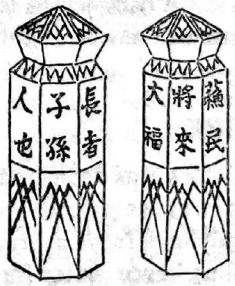
The main statue of the Kushozen-ji Temple of Hida Province has two cuts on its body. Once a thief broke into the temple and stole the main statue. A sexton caught the thief who struck him to death and ran away, leaving the statue behind. The sexton, whom the thief saw fall dead bleeding at his shoulder, was safe and the statue, receiving the cut, bled.

There is a temple known by the name of Kama-dera or Iron kettle Temple, in Tokyo. Once its chief priest, angry with his young priest, put him into a boiling iron-kettle, only to find that it was the main image of the temple, instead of the young priest that he put in the boiling kettle. The young priest was saved.

A pious boy, who ploughed his rice-fields by leading a horse in what is called Hana-tori (lit. leading by the nose). One day the boy was taken ill, but the fields were ploughed as usual by a boy who led a horse. It was found that the Amida (Amdabha) statue, of which the boy was a devotee, was covered with mud, till the people concluded that Amida must have taken the place of its devout boy

Japan has ever so many other stories like these in which vicarious deities took the place of their devout adherents.

71. MAJINAI OR POPULAR EXORCISM



Somin-Shorai 蘇民將來; charms against evil, set up before a gate

When a Japanese starts on a long trip, he will take a cup of green tea before he leaves home. It is said that tea will keep him calm and, therefore, safe, during his trip. The daily life of the Japanese is full of such strange practices, of which just a few more are given below.

Goose-foot cane: It is popularly believed that one will not have apoplexy if one carries a cane of *Akaza* (goose-foot or pigwood). An old man very often carries a cane of this plant,



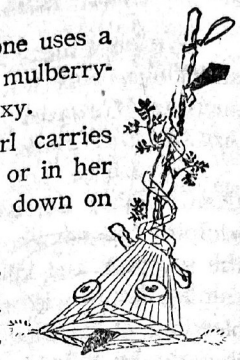
Papier-machie-dog with a bamboo-basket on it: a charm against a baby's crying at night

which is very light.

Mulberry-chopsticks: If one uses a pair of chopsticks made from mulberry-wood, one will keep off apoplexy.

Gourd: Many a Geisha-girl carries a miniature gourd at her side, or in her *obi*, as a charm against falling down on the street.

Salt: An orthodox Japanese woman in the country will throw a pinch of salt into a fire over which beef or some other meat is cooked, because the fire is defiled by the meat of a quadruped, which is considered to be unclean and filthy.



Wheat-straw-snake, a charm againt a fire, sold at the the Fuji shrine

Somin-Shorai 蘇民將來 According to some archaic record, a prehistoric prince stopped at the house of Somin-Shorai 蘇民將來, who had a control over epidemics. One will often find these four Chinese ideographs written on two posts or pillars, wooden or stone, set up to keep off an epidemic.



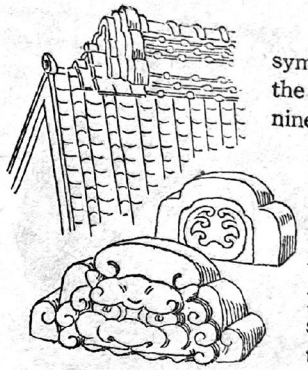
Oni-Nembutsu (lit. devil-repeating a Buddhist formula of Nembutsu): a charm which stops a baby's crying at night if it is kept over it

"Inn of Chinzei-Hachiro-Tametomo": Chinzei-Hachiro-Tametomo is a warlord, who is traditionally said to have kept control of an epidemic. When smallpox is prevalent, one will often find a piece of red paper inscribed with the Japanese characters meaning in effect that "this is the inn of Chinzei-Hachiro-Tametomo" to scare off the evil deity of smallpox.

Measles stone: The Yuten-ji Temple, Meguro, in Tokyo, has a stone with a hole made through it. A baby which is passed through the hole three times with a prayer will have a slight case of the measles, it is believed

72. CHARMS AGAINST FIRE

The ceiling of the Toshogu shrine at Nikko, which was dedicated to Iyeyasu Tokugawa, has a hundred pictures of dragons painted on it. They are symbols or charms to protect the buildings from a fire, because a dragon is usually associated with a lake; hence water for putting a fire out. Even the Japanese "*tenjo*" 天井 for "ceiling" has the literal meaning of "celestial well", presumably suggesting water.



Oni-gawara or devil tiles, charms against a fire, on a roof: (front) Oni-gawara (lit. devil-tile), (middle) a pattern of waves, and (back) Oni-gawara on the top of a roof (facing to the left)

Suien (lit. water-spray): which is a symbol of water against a fire, is found on the top of a Buddhist tower, consisting of nine rings.

Many Buddhist temples have eddy-patterned tiles on their roofs. They look like *Tomoye*, a symbol of Shintoism, but in reality they represent an eddy of water as a charm against a fire. A pair of dolphin-figures are sometimes seen on both ends of a roof to guard the house against a fire because a dolphin reminds us of the sea.

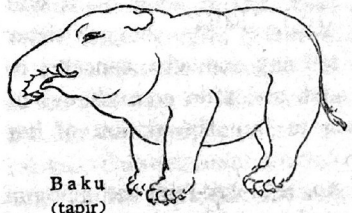
Many a Japanese house has a tub of water to use in case of a fire, but some houses have a tile representing water, on its gable. Originally, this tile representing the face of a devil, was called *Oni-gawara* (lit. devil-tile) to protect the house against evil. But its pattern at present represents water or waves, a charm against a fire, resembling *Tomoye*, a symbol of Shintoism, and often the character for water (水) is actually used on a gable.

Gegyo (lit. hanging-fish). The decoration of a gable is called *Gegyo* (lit. hanging-fish). Originally it was made in the form of a fish, which, hanging from the gable of a house, suggests water to protect it from a fire.



Dorphin, a charm against a fire, on a roof; and (back) two dolphins on the roof of a castle

73. HATSUYUME OR DREAM DIVINATION



Baku (tapir) which lives on human dreams

A dream that you may see on the evening of Jan. 2 will portend your life in the New Year. Till quite recent times, we used to have street hawkers loudly crying "O-Takara! O-Takara!" (lit. honorable-treasure) on the streets on that night. By

"Otakara" was meant a picture of a treasure-ship the hawker dealt in. Orthodox Japanese put the picture under their pillow on the evening of Jan. 2nd and they will read their future for the New Year by reading the significance of a dream they may see on that particular night. The picture of the treasure-ship has the Seven Deities of good fortune, painted on it, besides many treasures, such as bales of rice, coins, corals, and so forth.



Otakara (lit. honourable-treasure): a picture of treasure-ship carrying a dragon, a tortoise, a crane, seven deities of fortune, etc.

Orthodox Japanese will read their dreams seen not only on Jan. 2nd, but on any other nights. Here are some of good and bad dreams:

Good dreams: Mt. Fuji, a hawk, a cow, a snake, a fire, a blade or sword, etc.

Bad dreams: A horse, a fish, child-birth, a star, earthquake, a tooth coming out, etc. Dream divination has a long list of good and bad dreams.

Baku (usually translated tapir) or dream-eater is a fabulous and imaginary animal with a long nose, which one will see carved on a shrine. It is said to live on dreams. If you have a bad dream, you will have to give it to Baku, which will eat your dream just for your telling it to eat it

74. LADY MASAKO PURCHASING A DREAM

Masako Hojo had a sister, who told her of a dream she had seen the night before. Masako thought it to be a good dream, but she said: "O that is a bad dream. You must sell it soon or it will come out true." "How can one sell a dream?" the younger sister innocently asked. "You have only to tell any one who consents to buy it that you will sell it" Masako said, and after an exchange of a few more words, Masako consented to buy the dream of her sister.

On that morning Yoritomo Minamoto, who became the Shogun later, wrote a letter to Masako's sister, whom he loved. The letter,

however, was deliberately delivered to Masako by his messenger, and this communication resulted in marriage between Yoritomo and Masako, and not her sister, whom he loved. When Yoritomo became the actual ruler of the country, Masako proved to be a great helper, and their marriage is believed to be due to Lady Masako's purchase of her sister's dream.

Emperor Godaigo's dream: Emperor Godaigo, who was much distressed with a rebellion, had a dream in which he was entertained by a boy under a tree which spread its luxuriant branches in the south. A seer read his dream, saying that the Emperor would be helped by a "tree of the south". Soon he found a loyal retainer called Masashige Kusunoki, (The Chinese ideograph 楠 for Kusunoki, meaning camphor, consists of 木, "tree," and 南, "south")

75. Kan-Mairi or Coldest-Season Worship



Kanmairi: (lit. coldest-season worship): A man clad in a shirt, and carrying a hand-bell in his right hand and a lighted lantern in his left. He has a towel around his head. He visits shrine after shrine running fast in a cold night. (Behind) Two persons taking cold ablutions outside at a well near a shrine they visit on Kanmair

According to the lunar calendar, ***Kan***, the coldest season, lasts for about a month, ending on Feb. 2nd or thereabouts. During the *Kan* season, many pious Japanese go visiting shrines, or properly the tutelary shrines, on what is called *Kan-Mairi* or coldest-season worship. In olden days they were stark naked, save for a loin cloth, but they are in these days clad simply in a white underwear and undergo cold ablutions at every temple and shrine they visit on the trip. They repeat this night after night during the *Kan* season, which lasts for 30 days. They undergo such ascetic practices with a prayer for success in business or promotion in health, as well as for religious purposes.

76. HACHIJU-HACHIYA OR 88TH NIGHT

Priest Kobo is said to have selected 88 temples of pilgrimage, which devout Buddhists will visit on their pilgrimage and it is a cherished desire for Buddhist adherents to go on a pilgrimage to visit the 88 temples of Shikoku (lit. 4 provinces).

Hachiju-Hachiya (lit. 88th night), which, counted from Feb. 2 or 3, the last day of *Kan* (lit. cold) or the coldest season, according to the old calendar, is a very important day for the agrarian people in Japan. Our farmers still follow the old calendar so far as their agricultural practices are concerned. They sow seeds on the 88th day or thereabouts, accordingly counting their harvest time as well.

Hakitate, which is brushing tiny silkworms off their seed-paper, takes place about that day or the 88th day. And carp lay their eggs on that particular day or thereabouts.

Hachiju-hachi 八十八 for "eighty-eight" look like the ideograph 米 for "rice". Hence one will have a grand celebration called "rice longevity" when one reaches the age of 88 years

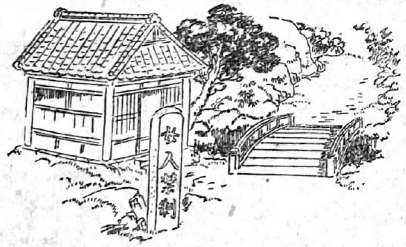
77. GYOJA OR ALPINIST

Gyoja, which is a Japanese translation of an Indian word, is a devout ascetic, who will undergo "yogi", various ascetic practices, which, however, consist chiefly in the climbing of mountains in this country. *Yamanobori* (lit. mountain-climber or alpinist) should be clad in an ascetic attire, which is pure-white, purified by Shinto rituals, and he will carry an alpen-staff called *Kongo-zue* (lit. power-staff). In former days the Japanese did not climb up high mountains for pleasure, because a mountain was considered a sacred place and a religious alpinist had to undergo cold ablutions, or abstinence from animal food, for a seven-day cycle before climbing up a high mountain, on account of a belief that an eater of any animal food would incur the wrath of the deity to which the mountain was dedicated. Neither could he carry any animal food in his lunch. And every climber will repeat or chant *Rokkon-shojo! Rokkon-shojo!* (lit. purification from the six evil-roots), while climbing a high mountain.



Gyoja (alpinist): He has a towel around his head; straw-rain-mat on the back; a bell in his left hand, which will tell his presence to his fellow-pilgrims in a fog; his right hand has an alpen-stick; he wears a pair of straw-sandals

78. Nyonin-Kinzei or Women Prohibited



Nyonin-Kinzei (lit. women prohibited) engraven on a stone: no woman can climb any mountain farther than this stone (which stands in front of the house)

On Mt. Koya, Mt. Hiei, and many other Buddhist mountains, where Buddhism built a large temple or monastery, there was in former days what was called *Nyonin-Kinzei* (lit. women prohibited) or off-limits to women, indicated with a stone inscribed with the Chinese ideographs to that effect: 女人禁制 and no women were allowed to climb

up the mountains higher than the stone-sign. Such a temple was mostly a monastery, where the Buddhist priests lived a single life or celibacy, the chief reason for which a ban was put on women. Another reason is this that the Japanese of old believed that they would bleed at the nose if they climbed a very high mountain up, and every mountain-climber abstained from eating even fish for a week before he ascended a mountain, living on vegetables only. A woman was considered to bleed more than a man did, at a high altitude. It was feared that bleeding might incur the wrath of Kami to whom the mountain is dedicated.

79. Tsuji-Uranai or Street-Fortune-Teller



Street-fortune-teller operating by the roadside: a magnifying-glass in his right-hand, divining-rods in front and (his left) divining-bamboo sticks and a lighted lantern and (right) a book of divination

One will often find *Tsuji-Uranai* or street-fortune-teller sitting at a rickety affair in the form of a table by the road-side in the streets of Tokyo. Sometimes there are several of them operating their business in shady places. A street-fortune-teller is a physiognomist, a palmist, a chirognomist, and a phrenologist, combined in one person. He will read the signs of the face, nose, eyes, ears, palms and fingers, which, he will say, show when you will get ill, recover, or even die, as well as the number of children you may have. He will tell you whether you will get married or not, and many other future events. He claims to tell you whether you will succeed in your business or not. Indeed there is nothing the street-fortune-teller cannot tell you about your future, and many Japanese will visit and consult him about their future.

We have a saying, however, to the effect that fortune-telling may come true and may not.



Street-hawker dealing in Tsuji-ura (lit. street-fortune-telling); (his right) a lighted lantern and (left) a box containing fortune-telling pieces of paper

Fortune-telling pieces of paper: Many a Buddhist temple sells lottery. A client pays a certain amount of money, a priest shakes a box with a prayer, a piece of bamboo comes out, according to which the priest gives the client a piece of paper, which tells the fortune of the client. The piece of paper has to be tied on a branch of a tree. Some shrines have thousands of such fortune-telling pieces of paper tied up on branches of trees in their precincts.

80. DR. NITOBE AND "SEER"

There was a famous *Miko* or a kind of "seer." Dr. Inazo Nitobe visited her to put her to test. "Oba-san" (old woman), Dr. Nitobe said, "I have a friend at Geneva, Switzerland. His name is Hattori. Will you just see what he is now doing?" His friend's name was Weaver, but Dr. Nitobe used its Japanese translation, "Mr. Hattori." The old "seer" did something in his presence and then said: "Mr. Hattori has been ill for a long time. But he is well now, and his letter is waiting for you in your home, Tokyo". On coming back to Tokyo, Dr. Nitobe found a letter in which Mr. Weaver said that he had been ill for three months.

It was this "Miko" that told Mrs. Nitobe of his fatal illness when Dr. Nitobe became sick in the States, where he died.

Dr. Nitobe and spiritualist: Dr. Nitobe attended a spiritualists' meeting in London. The moment when he entered the room the lecturer stopped his lecture and said: "There comes a Japanese gentleman. Excuse me for saying that an old gentleman is offering you three scrolls". Dr. Nitobe was surprised and disgusted. But on going back to his boarding-house, he received a wire from Japan, telling him of his uncle's death. And a short time later he received a letter from Japan, saying that his uncle left him three scrolls of his family-trees.

81. AMAGOI OR PRAYING FOR RAIN

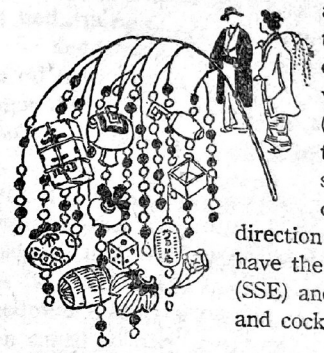
When dry weather lasts for a long time, *Amagoi* (lit. praying for rain) is still sometimes observed in different localities of Japan. This has been practised since ancient times, and there are many ways of offering a prayer for rain. In olden days, a horse or a bull (no cow) was killed and its head was thrown into a stream with a prayer for a rain. In many localities piles of wood are burned in the precincts of a Shinto shrine, usually on a hill or mountain. A dragon is associated with rain, and a prayer is offered to a large straw-dragon for a rain in the sacred grounds of a shrine. Some temples have a gong, which is said to have been brought to light from under the ground or out of a lake. If, in a drought, it be sunken into the lake with a prayer, the people believe, rain will surely fall.

There are many *Amagoi-Jizo* (lit. praying-for-rain Jizo). If a prayer is offered to them by burning large piles of wood, rain will fall. While the wood is burned, the people of the village will dance dances and make noises by beating drums and gongs. There are several places in Japan where they dance *Amagoi-Odori* (lit. Praying-for-rain dance) with a prayer for rain.

Old iron-kettles: At Moto-Hakone, there are two antique iron-kettles, which are said to be some 700 years old. The people will tell you that if, in dry weather, a bamboo-pieceful of water, taken from one of the tea-kettles, is sprinkled over your rice-fields, rain will surely come down.

84. Eho-mairi or Lucky-Direction Visit

While Zodiac *Ushi-tora* (lit. bull-tiger) or northeast is closed at all times and many orthodox Japanese are careful when they do anything in that direction, every year has some lucky direction, according to the zodiac calendar, open to all people. Many orthodox Japanese go on *Eho-mairi* or a lucky-direction visit, during the New Year's days, (formerly for seven days, but now for three days). They will visit some shrines which are situated in the lucky direction of the year. *Eho* or lucky direction changes every year. One year may have the zodiac direction of serpent and horse (SSE) and in the following year that of monkey and cock (W) is lucky. And a shrine situated to be lucky in one direction is not so when seen from another direction. The people visit shrines situated in a lucky direction from their dwelling-place and they buy *O-Takara* (lit. honorable treasure), a branch of a tree with such symbols of good luck hanging from it, as a gold coin, a ledger-book, a coral, a Daruma (Dharma)-doll, a die, a gourd, the feather-robe of Hagoromo (Hagoromo angel), etc., all symbolically made of paper or wood. This treasure-branch will be kept at a conspicuous place in the house as a luck-bringer during the current year.



Otakara, branch of treasures sold at different shrines in New Year. It has a key, a hammer (mallet), safe, turnip, dry-measure, gold-coins, dice, bales of rice, angel's feather-robe, the black and white balls made from rice-flour, all symbolically made

One will find a geisha-girl who has a gourd, a die, a Daruma-doll, etc., all of a miniature size, hanging in a bunch from her Obi as a luck-bringer.

83. USHIMITSU-MODE OR MID-NIGHT CURSE

Ushimitsu-Mode (lit. bull-hour-visit) is a visit that a jealous woman used to make in olden days to a shrine at the zodiac time of *ushi* (lit. bull) or the dead of night, to imprecate a curse on her rival. This was a common way of bringing a curse on any person, commonly a woman, one had a grudge against during feudal days. She had three lighted candles on a tripod, which she carried on her disheveled hair. She took a rice-straw effigy and nailed it on a big tree in the precincts of a Shinto shrine situated in a deserted place, which she visited every night at the time of the Bull, for a cycle of seven days or more, at the end of which it was believed her rival,

the object of her jealoucy, would be mortified to death. This horrible practice has been of course discontinued in modern times.

84. YAKUDOSHI OR UNLUCKY YEARS OF AGE

When the World War II broke out, the present Emperor was 42 years old and many Japanese, and especially the courtiers, had a kind of fear that this was ill-omened, and Japan was defeated.

The 42nd year of age is considered to be an unlucky year for a man in Japan and the 33rd year for a woman; though the 19th year is also unlucky for a girl. An unlucky year of age is called *Yakudoshi* (unlucky year).

Yaku-otoshi or a street-exorcist will visit houses one by one in the New Year to exorcize evil for a man or woman of an unlucky age, by chanting a passage from a Buddhist sutra. Exorcism is also performed by a man or woman of an unlucky age, who will cast off at crossroads a twist of white paper, which contains a certain number of coins as well as the same number of grains of rice or beans as years of his or her age. After the twist is cast off, the exorcist must hurry back without looking back, while the devil is supposed to pick up the grains or beans. Needless to say, this practice is fast dying, although, as a matter of fact, it is still seen in the country.

A child born of a father who is in his unlucky age was deserted in olden days. It was picked up by a relative who brought it up and returned to its father when it grew up.

85. Prince Born of a 42-year-old Father Deserted

Iyemitsu Tokugawa was born when his father was 42 years old. The baby was taken by a court-lady to Tokiwa-Bashi Bridge (lit. Eternal Bridge), near the Bank of Japan. Whether with or without a previous understanding, a samurai, in full dress, came along and met the lady who carried the young prince in her arms. She asked him, saying "Would you mind buying this baby?". "Oh no," was the quick reply of the samurai, who, taking out a fan, a symbol of future prosperity, handed it open in exchange for the baby. Prince Takechiyo, for that was the childhood name of Iyemitsu Tokugawa, was brought up by the samurai and he was returned to his father when he grew up. Iyemitsu was the third Shogun or Military Emperor of the Tokugawa dynasty.

86. SIGN-READING

Some orthodox Japanese read signs, some of which are mentioned below, just to give the reader a general idea of sign-reading in

Japan, although their reading does not necessarily indicate their belief:

(1) A tea-stem floating vertically in a tea-cup is a good sign.
(2) A spider appearing in the house in the morning will bring something nice on that day.
(3) A spider coming down from the ceiling is a good sign.
(4) Eggs laid by a lacewing in the house are a bad sign.
(5) A weasel crossing the road before you is a bad sign.
(6) A white rat will bring something nice to you.
(7) A chopstick which is broken while you are eating is a bad sign.
(8) A long howling of a dog is a bad sign
(9) A singular cawing of a crow is a bad sign.

Even an earthquake is supposed to predict something according to the time when it takes place. When a comet was sighted, the Japanese of old expected a civil war to break out, and certainly it did with over 260 warring local barons in our feudal days (although a war broke out constantly without a comet appearing).

87. SYMBOLISM IN JAPAN

Japan is a land of symbolism. From one end of a year to the other, the Japanese live in symbolism. Everything is symbolized and has some symbolic meaning. A house is built with a symbolic significance and every room is symbolically purified with sparks of a flint every morning. The Japanese national flag symbolizes the sun. In the New Year we have symbolic decorations of devotion in a few pine and bamboo branches. Every fish we eat in the New Year's days has some symbolic meaning. The *torii*, the gate of a Shinto shrine, is a symbol of exorcism because it cleanses or purifies the devotees who cross it. Every gift is symbolically tied up with a cord called *Mizuhiki* (lit. water-drawing) in representation of purifying water. Shintoism and Buddhism are after all religions of symbolism. The watch-night tolls, which boom out on New Year's eve, exorcize the 108 worries. Every orthodox Japanese family will eat a kind of noodle called *Soba* or buckwheat on New Year's eve. The Japanese are a nation of symbolism.

88. LUCKY SYMBOLS

We give just a few symbolic things below:

An old couple of Takasago or Elysium: An old man holding a rake to collect good in and an old woman with a broom to sweep evil out.

Pine, plum and bamboo: The pine is ever-green and its needles are always in pairs (pines of some kinds are not in pairs); hence the pine is a symbol of faithfulness and conjugal love; plum-flowers

come out early in spring when it is still cold, and hence they are a symbol of perseverance; bamboo, another evergreen plant, stands for devotion.

Crane and turtle: Both are said to live for a long life and they are symbols of longevity.



An old man and woman of Takasago, carrying a rake to collect good in and a broom to sweep evil out, respectively

Mandarin ducks are always found in pairs, the male leading the female; hence they are symbols of conjugal love; a phoenix, a fabulous bird, is said to appear when a country is governed by a wise sovereign, and its picture is considered to be a symbol of good luck. Carp is a symbol of success in life as it is proverbially said to be always going upstream. Bonito suggests good luck, because its Japanese name *Katsu-bushi* sounds homonymously like "a victorious warrior" to the Japanese ear. Even butterflies symbolize love because they are often found flying together. A sea-bream is lucky because its Japanese name *Tai* reminds us of good luck.

89. SYMBOLS OF RELIGIONS

In contrast to the Christian cross, Shintoism has a symbol called *Tomoye*, which consists of three commas in a circle. It has two forms, left-handed and right-handed. This symbol seems to represent the revolution of the universe.



Swastika, symbol of Buddhism, and Tomoye, a symbol of Shintoism

Buddhism has its symbol in a swastika, an Indian word, meaning "wisdom". It is called *Manji* in the Japanese language and it means "letter-ten-thousand" or "creation." The swastika seems to be much older than it is generally supposed to be by an average man, for it existed even in America before Columbus discovered it; and much earlier in Europe. There are two kinds of swastika: left-handed and right-handed, which latter consists of four Greek gammas. The left-handed swastika is more popular in Japan than the right-handed one.

Some temples have roof-tiles with a pattern of Tomoye, which, according to some scholars, represents an eddy as a charm against a fire.

90. SIGNIFICANT NUMBERS

Besides the three lucky numbers, 3, 5 and 7, there are several other significant numbers, indicating something lucky or unlucky:

San-san-ku-do (lit. 3-3-9-times): A bride and a bridegroom exchange symbolical sake-cups nine times by using three tiny cups, at their wedding, which is, therefore, commonly called *San-san-ku-do* (lit. 3×3 =9 times).

Mikudari-han (lit. 3-lines-half): There is a set form for a letter of divorce, which has to be written in three lines and a half or its sentences are divided into so many lines. Hence *Mikudari-han* (lit. three lines and a half), means a letter of divorce in Japan.

Sandohan (lit. three times and a half): The ceremonial tea is generally known by the name of *Sandohan* or "three times and a half", because it has to be drunk in three sips and a half; an audible sip being made in the last half-sip.

Shimenawa (lit. 7-5-3-rope) is a sacred rope of Shintoism as is elsewhere explained.

Hachiyo (lit. eight-leaves) or eight-petaled flower: Because the Buddha and most Buddhist deities are usually represented on a eight-petaled lotus-flower, Hachiyo (eight-petaled flower) is used to mean a Buddhist Paradise.

91. THREE'S IN JAPAN

The Japanese make so much of the number "three" and there are ever so many sets of three's. Here is a short list of three's:

Three Imperial Treasures: Mirror, sword and necklace.

Three Ratnas (Buddhist Treasures): Buddha, Dharma (Law) and Sangha (Priest).

Three religions: Shintoism, Buddhism and Confucianism, in Japan.

Three Teachings: Confucianism, Buddhism and Taoism.

Three Commandments: Youth warned against carnal desires, men in prime against fight, and age against greed.

Three misfortunes: A juvenile who is appointed high is one misfortune; one who is appointed a high official through the influence of his father or brother is another misfortune; and one who writes well, with a talent, is also a misfortune.

Three pleasures: According to the Oriental ideas, to live with parents, brothers being all well, is one pleasure; to have no compunction, or not to be ashamed of Heaven and the earth is another pleasure; and to collect talented persons from all over the country and educate them is also a pleasure.

Three docilities: A woman has three persons to obey: father before she gets married; husband when she gets married and child when her husband dies.

We have a common saying to the effect that what happened twice will happen three times and that the deity of the third time is true.

92. FIVE'S IN JAPAN

Japan has ever so many sets of five's, of which here is a short list:

Five cardinal virtues: Humanity, justice, politeness, wisdom and fidelity.

Five human relations: Father and son; master and servant; husband and wife; brothers, young and old; and friends.

Five penalties: (1) Whipping (ten to fifty times); striking with a cane (sixty to a hundred times); slavery; exilement and execution; (2) tattoo on the face; nose cut off; legs cut off; castration and execution.

Five funerals: Cremation; burial; throwing in the water; throwing on the fields; and throwing on a mountain.

Five colours: Blue, red, yellow, white and black.

Five commandments: Against murder, theft, lewdness, falsehood, and drinking.

Five controls: Wood controls earth, earth controls water, water controls fire, fire controls metal and metal controls wood.

Five treasons: Patricide, matricide, shedding blood from a Buddhist body, murder of Rakan (Arhan) and violation of Buddhist harmony.

Five natural elements: Wood, fire, earth, metal and water.

93. NUMBER "EIGHT"

The number "eight" is important in Japanese culture. Japan is also called *O-Yashima* or "eight large islands." The three Imperial heirlooms are:

(1) Yata-no-Kagami or a mirror of eight da.
(2) Yasaka-ni-no-Magatama or curved gems of eight feet.
(3) Yatsuka-no-Tsurugi or eight-clasp-sword.

Some scholars explain that eight is important because it symbolizes double four corners, or a square put diagonally on another.

The Buddha and almost all other Buddhist deities are represented on a lotus-flower of eight petals. Pious Buddhist pilgrims will go on a pilgrimage of visiting eighty-eight Buddhist temples, and the 88th day, after the coldest season called *Kan* (lit. cold) is over, is a

very important day for our farmers, who will do many agricultural things about that special day. And the celebration of the 88th birthday is a grand one in the life of the Japanese.

94. NUMBERS "42" AND "44"

While the Chinese ideograph 四 for the number "four," which stands for the four corners of the universe, is considered to be a lucky sign, "four" is often considered ill-omened in this country on account of the association of its sound "*shi*", which reminds us of death (also pronounced *shi*).

The number "42" has a homonymous suggestion of death, and because of its unlucky suggestion, or association, the number "42" is disliked by some orthodox Japanese. They consider the 42nd year of age unlucky, and oftentimes they will undergo a kind of exorcism. They will visit a temple to get a sutra chanted by a Buddhist priest to keep evil off. In former days, men in the age of 42 years, underwent an exorcism on New Year's eve.

Most Japanese inns and hotels omit the Room Nos. 42 and 44 because some superstitious Japanese would not like to stay in rooms of these numbers.

95. NUMBER "108"

On New Year's eve every Buddhist temple that owns a gong sends out 108 booms of the watch-night at midnight. The number "108" is a significant number for Buddhism, as it represents 12 months of the year, 24 atmospheres, (氣) and 72 seasons (候), making the total of "108." A temple-gong has a part called *Chi-no-machi* (lit. town of breast), which has 108 knobs. A Buddhist rosary has 108 beads, if not necessarily, representing the worldly worries. A devout Buddhist carries a string of beads on his wrist and counts the beads one after another, repeating the formula of *Namu-Amida-Butsu* (O Save, Amidabha) for each and every bead he fumbles.

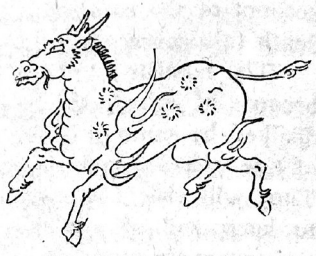
96. NUMBER "1,000"

The number "1000" is considered to be lucky in Japan. The Imperial Palace is called Chiyoda-jo (lit. 1,000-rice-field castle) and there are many girls whose name is Chiyo (lit. 1000-generations) or Chiyoko, *ko* being a common termination of a woman's name. We say proverbially that a crane lives for a thousand years; and one may offer a thousand folded paper-cranes, called *Sembazuru* (lit. 1,000 cranes) to a shrine with a prayer for prosperity. A devout Buddhist will prepare what is called *Senka-ji-fuda* (lit. 1,000 temple-cards), which

he will paste on so many temples by visiting them. During the war we saw many a girl standing on crossroads or at a crowded place where she got a thousand stitches of a needle by so many women on a piece of cotton, which was to be made into a belly-band as a charm against a bullet. The cloth was called *Sennin-bari* (lit. 1,000-person-needle).

97. SACRED CREATURES

The ancient Chinese divided the animals into (1) a feathered tribe, represented by Feng-huan 鳳凰 (Jap. Hoo) or Phoenix, (2) a hairy race with Ch'i-lin 麒麟 (Jap. Kirin) or Oriental Pegasus, at its head, (3) a naked kind, of which man is the leader (4), a scaly animal, like a dragon, (5) a shelled race, like a tortoise, and (6) a domesticated animal, like a horse, a bull, a pig and so forth.



Kirin or Oriental Pegasus

And the Japanese adopted *Hoo* (Phoenix), *Kirin* (Oriental Pegasus) and dragon as sacred creatures in their art including painting, sculpture and ceramics.



Phoenix, called Ho (male)-Oo (female); said to appear when a country is governed by a wise monarch

Hoo or Phoenix: It is an imaginary bird, which was believed, by ancient Chinese, to make its appearance when a country was ruled by a wise monarch. It is represented, in painting, as having the head of a cock, the neck of a snake, the mouth of a swallow, the back of a tortoise, and the tail of a fish, with the feathers in five colours.

Kirin 麒麟, Oriental Pegasus: often translated "unicorn" which it is not. It has the body of a deer, the hoofs of a horse, and the tail of a bull, with its body covered with five-coloured hair. This is also a fabulous beast said to make its appearance only when a wise monarch rules a country.

Ryu or dragon: It is a python with a pair of horns and sharp claws. It lives in the water, but it can call clouds down in order to ascend to heaven through them.

98. RYU OR DRAGON

Japan is surprisingly rich in the legendary stories of *Ryu* or dragons, which play an important part in Japanese art and culture in general, including painting, carving, lacquer-ware and porcelain. Many a lake has a story of a dragon which is said to have lived in it.

The Imperial sword of Japan is said traditionally to have been found in the tail of an eight-headed dragon, which Prince Susanoo killed. No less famous is the story of a nine-headed dragon, which lived in Lake Ashi (lit. reeds) or, as it is erroneously called, Lake Hakone. This dragon claimed a live child every year, till a Buddhist priest offered a certain amount of *Sekihan*, coloured steamed-rice, on condition that the dragon quit its annual demand for a child. It obeyed and this is the origin of the Lake Festival held at Hakone on July 31 every year when *Sekihan* is still offered to the lake.



Ryu or dragon

Anchin, a Buddhist devotee, stopped at a village inn on his pilgrimage to Kumano, Kii province. The daughter of the inn-keeper was enamoured of him, who could not requit her love because he was going to visit a shrine. He told her to wait for him as he would stop again on his way back. Anchin, however, made a detour by breaking his promise. When the daughter found that she had been falsely treated, she turned into a huge dragon and chased him. Anchin took refuge in the Dojo-ji Temple and hid himself in an upturned temple-gong. The furious dragon came on and wound its body around the gong, which it struck with its tail, till the gong turned red and Anchin was charred black in it. The Dojo-ji Temple still preserves the traditional gong.

Nakiryu or crying-dragon: In the Yakushi-do Hall, close by the Yomei-Mon Gate, at Nikko, a huge dragon, 70 ft. long, is painted on the ceiling. A slight clapping of hands just under its head will make a vibration, but a step aside no vibrations are heard no matter how hard the hands are clapped. Hence its name of Naki-ryu or crying-dragon.

Battlefields of snakes and centipeds. There is a place near Nikko, called Senjo-ga-hara (lit. Battlefields), which has the following story told about its origin.

There are two mountains at Nikko, called Mt. Kurogami (lit. black-hair), also called Mt. Nantai (lit. man's body), and Mt. Akanagi (lit. redpeony). The snake was the messenger of Mt. Nantai and the centiped served Mt. Akanagi. Once upon a time these messengers of the mountains fought each other on the fields extending for five miles between Chuzenji and Yumoto. The battle was a very severe one, which ended in the victory of the snakes, messengers of Mt. Nantai. The place is still called Senjo-ga-hara (battlefields) and it is reputed for its many kinds of alpine plants.

Phosphorescent moss: There is a kind of phosphorescent moss at Senjo-ga-hara. It is officially preserved as a natural monument.

99. Tengu or Fabulous Aerial Being

When any person makes a sudden and mysterious disappearance, it is proverbially attributed to a prank of *Tengu* (lit. heavenly dog), a fabulous aerial being, which has a long nose, living deep in the mountains. It is believed to do many pranks and mischiefs. It has wings and can fly in the sky. It talks like a man and helps him when he is in distress. Every locality has some stories told about *Tengu*, which helped or molested the people.



Tengu, fabulous being, long-nosed and winged, feather-fan in hand

The resident-priest of a certain Buddhist temple was reputed for his calligraphical skill. One night he had a visit from *Tengu*, which came to borrow his skill in calligraphy. When the priest told him that he could not cut his arm off, *Tengu* said: "All that you have to do is just to say 'Yes'. I will borrow it just for a few days." The priest consented and *Tengu* went away. Strange to tell, the priest lost his power of writing any calligraphy. A few days later *Tengu* came again and thanked the priest for the loan of his skill, giving him a kind of medicine. The priest regained the use of his arm, and the medicine is still sold as a patent medicine by that temple.

The Butsugen-ji Temple, of Ito, Izu Peninsula, has what is called *Tengu's* letter of apology. Once *Tengu* made many mischiefs to molest the people on a road leading to Ito. The priest of the temple read from a Buddhist sutra and told *Tengu* to do no more mischief. A scroll dropped down from the tree on which the mischievous

Tengu lived, and no more mischief was done by it. The scroll has some 9,000 ideograph-like writings, which are quite illegible, and it is generally known by the name of *Tengu's* letter of apology.

100. KAPPA OR RIVER-BOY



Kappa (lit. River-boy), to whose prank the drowning of a child is often attributed. It is an amphibious animal, which gets powerless when the bowl on its head is dry

When a child gets drowned in a river, its death is often, or was usually, attributed to a prank of a fabulous animal called *Kappa* (lit. River-boy). *Kappa* is painted in old paintings like a boy about 2 or 3 ft. tall, a amphibian living both on land and in the water. Every locality of the country has some incredible stories regarding *Kappa* and its mischievous pranks. It walks like a boy and talks like him. *Kappa* is mentioned and described in olden writings as a mischievous and vindictive amphibian, which requites a wrong, but which is appreciative of kindnesses. And Japan has several patent-medicines which are traditionally said to have been invented and handed down by Kappa.

Cucumber for Kappa: In many localities, children will throw a cucumber into a river before they begin swimming in the water for the first time in a swimming season, so that Kappa may do no mischief to them during the season. Kappa is fond of cucumbers.

101. NINGYO OR MERMAID

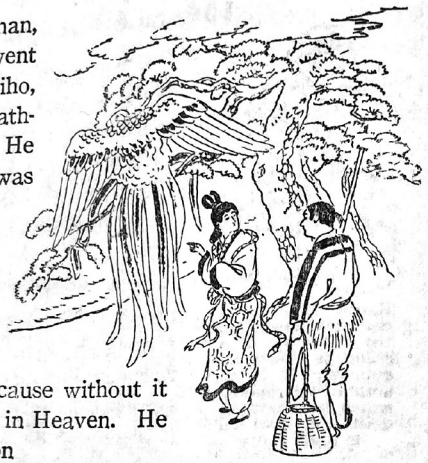
Ningyo (lit. human-fish) or mermaid has a woman's body and a fish-tail. It has a human face with long hair, and it is recorded to have been seen in the sea or on a rock in the offing. Unlike *Tengu* and *Kappa*, two fabulous beings, which are very mischievous and play pranks on the people, *Ningyo* is gentle and perfectly harmless. It is recorded to have been seen in many localities of the country, from Aomori in the north down to Kyushu in the south, and such a famous scholar, as Gentaku Otsuki, mentions one that he saw while at sea. Every time when *Ningyo* or mermaid was reported to have been seen, it was considered to be a sign of some mishap or a bad omen of a civil war.



Ningyo (lit. human-fish) or mermaid said to have been often seen off the Japanese shores: half-maiden and half-fish; quite harmless

102. HAGOROMO OR FEATHER-ROBE

Miho is a seaside village in the Prefecture of Shizuoka. There is a pine-tree at Miho, about which the following story is told:



Hagoromo: A fisherman meeting an angel; a feather-robe hanging on a pine-tree

Once upon a time a fisherman, by the name of Hakuryo, went fishing to the beach of Miho, when he found a beautiful feather-robe on a large pine-tree. He knew at once that the robe was owned by an angel because it was too beautiful to be worn by any earthly beings. He was about to walk home taking that robe, when an angel appearing, asked for it. The fisherman took pity on her because without it she could not go to her abode in Heaven. He agreed to return the robe on condition that she would dance a celestial dance. The robe was returned, and the angel danced a dance, which she ended by flying up into the sky.

103. TSURUKAME OR CRANE-AND-TURTLE



Buddhist shrine, with a woman offering a prayer: Semba-zuru (lit. 1000-folded cranes) hanging on the right-hand side; a drape or curtain half-opened; lighted candles on the left; two folded paper-cranes separately drawn on the right.

Tsurukame or "crane-and-turtle" is a symbol of long life, because it is proverbially said in the Orient that they live for a thousand years and ten thousand years, respectively. In China the turtle is one of the Four Sacred Creatures; namely, dragon, phoenix, tiger and turtle. They are often found in carving, painting, designs and so forth, although a turtle is considered to be unlucky in some parts of China.

The crane is a bird of passage, and in olden times flocks of

cranes seem to have visited many localities in Japan, as we have records of catching them by means of a trained hawk. Crane soup seems to have been one of the most expensive delicacies in early days. There is only one place, Akune in Kyushu, which is annually visited by a flock of cranes.

Semba-zuru (lit. 1,000 cranes), meaning a large flock of cranes, is a symbol of good luck which is often found in the patterns of dresses. A Buddhist devotee will offer one thousand folded paper-cranes to a shrine with a prayer for prosperity or success in business.

104. Urashima Taro or Japan's Rip Van Winkle

A fisherman by the name of Urashima Taro saw some children playing with a turtle in A. D. 478, according to the Nihonshoki (A. D. 720). Urashima received the turtle by giving the children some coins and set it free in the sea. A little while later, when he was out on the beach, a large turtle appeared and motioned for him to get on its back. The turtle took Urashima to Ryugu (lit. Dragon-land), where Urashima, falling in love with Otohime, daughter of the Dragon-King, stayed for three years, till he missed his native land. Otohime handed him a small hand-box, telling him never to open it, and Urashima was taken back to his native village by the turtle. On landing, Urashima found everything so different and strange. Nobody knew him, nor did he recognize anybody. He was even told that three hundred years before there had been a fisherman of his name, who made a mysterious disappearance. He had too strong curiosity to resist and he opened the hand-box he had received from Otohime. And lo! a smoke came out and Urashima turned into an old man.



Urashima Taro, Japan's Rip Van Winkle, on the back of a turtle on a visit to Ryugu, the Dragon Palace

Koyasu, a street in Yokohama, claims to be the village where Urashima Taro lived, and there is a temple called Urashima-ji Temple at Koyasu.

105. Bakemono or Transmogrified Animals

Japanese legendry is featured with stories of transmogrified animals, such as a fox, a badger, a wolf, and a cat, which assume

a human shape, walk like men, and talk the human language in the stories. There are many stories in which the spirit of an old tree, such as a pine-tree, a willow-tree and a cryptomeria-tree, appeared in a human shape. A certain monster-cat killed a woman, took her shape, putting on her dress, and served her husband in the same way as she did. A fox of Shinoda fell in love with a man, married him by taking a human form and lived with him, bearing children for him, without being discovered by him for a long time. A badger assumed the shape of its young master, who was sick in bed, to purchase a bottle of sake every morning for him, till he got well. One will often see a porcelain-badger standing, sake-bottle in hand, as a sign of a porcelain store. It represents a famous badger, which purchased a bottle of sake for its young master.

106. Bumbuku-Chagama or Bubbling-Iron Tea-Kettle

The Morin-ji Temple, at Tatebayashi in the Prefecture of Gumma, has a treasure, which is an iron tea-kettle widely and popularly known by the name of Bumbuku-Chagama (lit. Bubbling-iron-tea-kettle). It has the following story:

Once there came to the Morin-ji Temple a sexton, called Shukaku, who worked very hard and faithfully. He brought with him an old iron tea-kettle, and he treated any number of guests that the temple might have, by serving them with tea taken from his tea-kettle, which was always full of boiling water for tea, no matter how much tea was served, to the wonder of all who saw it. Hence the name of *Bumbuku-Chagama*, which homonymously suggests "fortune-distributing" in the Japanese language. One day, however, the sexton took a nap in his room, when a young priest, happening to look in, found him to be a transmogrified badger, which had assumed a human shape. Finding that he was discovered, the sexton took leave of the temple, leaving the iron tea-kettle, which the temple still keeps as a temple-treasure.



(Another version) the tea-kettle turned into an old badger when it was heated over a fire

107. ISSUN-BOSHI OR JAPAN'S TOM THUMB

Issun-Boshi (lit. one-inch-bonze) was deserted by his parents because of his pygmean stature. He went to Kyoto on a bowl-boat which he rowed with an oar of a chopstick. He was armed with a



Issun-Boshi, Japan's Tom Thumb, on a boat of a bowl, with an oar of a chopstick

sword of a sewing-needle. He found a job in a courtier's family where he was engaged as attendant on a young princess. One day the princess wanted to visit the Kiyomizu shrine taking Issun-Boshi with her. On their way to the shrine, a devil appeared and tried to kidnap his young princess. Issun-Boshi fought with all his might against the devil making unexpected attacks on the devil by taking advantage of his stature too small to be easily seen by the devil. Issun-Boshi found his way into the mouth of the devil and went down into his stomach, the walls of which the pygmy stuck with his needle-sword giving terrific pains in it, till the pygmy was vomitted out. The devil ran away, leaving his "Aladdin's" mallet on the street. Issun-Boshi picked the mallet up and he shook it, praying that he be an ordinary person. Sure enough, one shake of the mysterious mallet made the pygmy a handsome gentleman of an ordinary stature. So he was married to the princess and they lived a happy life together.

This is a synopsis of our story of Issun-Boshi, which is often represented on the No stage, and the song "Issun-boshi" is very popular with young children.

108. SESSHO-SEKI OR KILLING STONE

Sessho-seki (lit. killing-stone), which is situated at Nasu in the Province of Shimotsuke (or Tochigi Prefecture) is traditionally said to be so poisonous that every living thing that approached the stone was poisoned to death. It has the following legendary story:

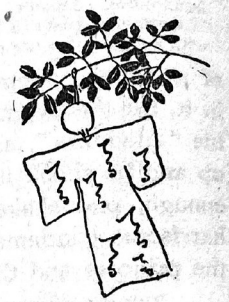
Once upon a time there was a wicked fox in China. It made up its mind to exterminate mankind. It took the shape of a beautiful lady, and worked its way into the favours of King Chou. It was called Lady Han Ke or, as the name is read in Japan, Dakki, and it ruined the Chou dynasty in 1154 B. C. The fox went to India, where it ruined several Dewans, Rajas and Maharajas. The fox was back in China, but soon it came over to Japan as a stowaway on board the same ship by which Kibi-no-Mabi, Japanese envoy to the Chinese court, came back in 735 A. D. The fox remained quiet and inactive for a while, looking for a chance. During the reign of the Emperor Horikawa (11th century), the fox assumed the shape of a court-lady, calling itself Lady Tamamo-no-Mae. It appeared like a lady of peerless beauty, and easily found its way into the Imperial court. But Abe-no-Yasunari, a seer, discovered its real body, reflected on his evil-reflecting mirror. The

fox, with nine tails, ran away, and Lords Miura and Kazusa, at an Imperial command, chased it till they shot the fox dead in the Province of Tochigi. Immediately, however, it turned into a poisonous stone, which killed every living thing that approached it, man included. Priest Genno visited the stone, read a passage from the Buddhist sutras, and struck the stone with a hammer, when the stone cracking, a gas came out in the shape of a lady. The stone ceased to be poisonous any longer.

109. TERUTERU-BOZU OR SHINY-SHINY-BONZE

Teruteru-Bozu (lit. shiny-shiny-bonze) is a doll made of paper. When school-children go on an excursion or picknic, many of them make it of white paper as a charm for fine weather. It is tied on a branch of *Nanten*-tree in the garden with a song of "Teruteru-Bozu" written on it, which runs in effect as follows:

"Shiny-shiny-Bonze, make tomorrow as fine as it was the other day, and I will give you a silver bell.
If you sit crying, making tomorrow wet and rainy, your head shall be cut off".



Teruteru-Bozu (lit. shiny-shiny-bonze) made of simple paper, with "Teru," etc. (lit. shiny) written on it. It is tied on a Nanten-tree

Then a cup of tea is poured over the doll with the singing. *Nanten*, by the way, on which *Teruteru-Bozu* is tied, meaning "southern heaven", may suggest fine weather.

110. SHUTEN-DOJI, MAN-EATER

Mt. Ohye of Tamba Province has the following legendary story associated with it:

Shuten-doji, an Oni or ogre, lived deep in the mountains of Ohye, Tamba Province, in the 10th century. He had many followers, whom he sent out to Kyoto, the Imperial Capital, and its vicinity, to kidnap handsome princesses of the Imperial Court, many of whom were eaten up.

The Imperial Court ordered Raiko Minamoto, a warlord, to attack the residence of Shuten-doji. Raiko, with four retainers, all disguised as Yamabushi, mountain-monks, stole into the castle of Shuten-doji with great difficulties. At a banquest, Raiko served Shuten-doji and his followers with a poisoned drink, which paralyzing the revels, Raiko and his suit killed them, saving hundreds of girls who had been kidnapped.

PART II CULTURE

Japanese Characteristics, Architecture, Literature and Art

1. "JAPAN"

The Japanese call their country by the name of *Nihon* or *Nippon*, 日本, which etymologically means the origin or source of the sun.

When Marco Polo, an Italian traveller, came to the Orient in the 13th century, he spelt the name of Japan "Zipangu", corrupted or perverted from "Jih-pen", by which the Chinese called Japan. "Jih-pen", for which the Chinese use two ideographs 日本, means "sun-origin" or "day-origin", and it is the name that a certain Chinese Emperor gave to Japan because it is situated in the east where the sun rises. The same Chinese ideographs 日本, for "Jih-pen," are pronounced *Nihon* and *Nippon*, as the Japanese call their country. "Jih-pen" is the origin of "Japan".

2. VARIED NAMES OF JAPAN

No other countries of the world have so many different names as Japan has, for some twenty names could be easily mentioned for "Japan." Here are some of the better known names:

Nihon or Nippon	(lif. sun-origin).
Yamato	(lit, country of great peace).
O-Yashima	(lit. great-eight-islands),
Shikishima	(lit. isle of Shiki, a place in Yamato Province .
Ura-yasu-no-Kuni	(lit. country of peaceful beach).
Toyo-Ashihara-no-Mizuho-no-Kuni	(lit. country of luxuriant-reeds-auspicious-full-ears).
Akitsu-shima	(lit. island of joined dragon-flies).
Hi-izuru-no-Kuni	(lit. country where the sun rises).

3. JAPANESE RACE

The origin of the Japanese race is obscure, but the Japanese are a mixed race. Some may have come from the South Seas, as evidenced by the construction of their dwelling-houses which are open. Another ethnological current may have come from the Continent through the Korean peninsula. Most scholars seem to agree that the Japanese are Mongols, but, at the same time, they notice that there is a wide difference between the Japanese and any Continental races.

James Churchward, an authority on the submerged continent of Mu, in the Pacific Ocean, says that, although even educated people believe that the Japanese are Mongols, they are as distinct from a Mongol as a white man is from a black. According to his theory, the Japanese have descended from the Quiche-Maya of the Motherland, one of the white tribes. The Japanese language, he says, embodies 40 percent of Quiche-Maya words.

Whether the above theory is correct or not, certain it is, as most people notice, that the Japanese belong to a race different from their Continental neighbours, the Koreans and the Chinese, or most other Asiatic races.

4. AINU, ABORIGINES IN JAPAN

The Ainu race is a conundrum in anthropology. It is aborigines who are said to be the most hairy race in the world. The Ainu seems to have inhabited all over Japan in the neolithic age before the immigration of the present Yamato (Japanese) race. Upon the origin of Ainu no anthropologist has as yet thrown a satisfactory light, either, and we have ample evidence of their life in stone-ware brought to light all over the country. The shell-mounds, for example, with which Japan is singularly dotted, show much evidence of the Ainu culture in the prehistoric or stone age. There are a little less than 20,000 Ainu inhabitants, all told, in the Hokkaido. The Ainu race has no letters of its invention and its culture is very primitive.



An Ainu couple



Ainu coming home with game on his back



Ainu women pounding grains in a wooden mortar

The Ainu language is quite different from Japanese even though the Ainu race has lived with the Japanese for over twenty centuries. But many place-names in Japan Proper seem to be Ainu words. "Mt. Fuji", for instance, is an Ainu word meaning "volcano."

5. JAPANESE HISTORY

According to a computation made by some historians on the support of the oldest annals, namely, *Kojiki*, 712 A. D., and *Nihonshoki*, 720 A. D., Japan has a history of over 2600 years, which, however, cannot be authentically proved. A comparison between Japanese history and Korean and Chinese can trace the former back little more than 2000 years, and Emperor Jimmu, the first of the Imperial line, was enthroned much later than 660 B. C., in which year, according to some historians, he was inaugurated. Continental culture was introduced in the third century, bringing Confucianism and Chinese literature, when Japan borrowed Chinese ideographs now in use. Buddhism came over in the 6th century and Japan made great development in culture under its influence, as is still witnessed in sculpture, architecture and painting in Nara. In the Fujiwara period, 8th—12th centuries, the Fujiwara premiers threw the Emperor into the shade by holding the actual power of administration. It was followed by the Kamakura period (12th-14th centuries) during which feudalism took a definite form in Japan. The Ashikaga Shogunate lasted for fifteen generations after Kamakura and the last Shogunal dynasty of Tokugawa governed the country, 1603-1867, during which the Imperial authority was totally eclipsed by Shogunal administration. Emperor Meiji, grandfather of the present Emperor, restored the Imperial administration in 1868 and his Throne was little better than a sinecure under Militarism and Bureaucracy. Every Shogunal dynasty, which held the actural power of administration, has special cultural characteristics which developed in it, and Japan made great development in her culture during the Tokugawa dysnasty (1603-1867).

6. FIRST ANNALS OF JAPAN

Some scholars claim that Japan had sets of prehistoric letters, called *Jindai-moji* (lit. letters of Kami-dynasty), which were invented in Japan long before the Chinese ideographs, now in use, were introduced to Japan in the 3rd century, and the *Ofuda* or charms issued by most Shinto shrines are written in the Jindai-moji letters, which are quite unintelligible to average Japanese.

Emperor Richu (17th) appointed recorders of history, but no records of his reign remain. Prince Shotoku wrote the 17-article *Kempo* (usually translated "Constitution") or moral precepts in 604, on the basis of the Buddhist teachings, and they are the oldest Japanese writings exitent in Japan. The Prince also compiled a history of the Emperors and the country, but it was soon destroyed by fire.

The oldest annals of Japan are *Kojiki* (lit. Records of ancient matters), and *Nihon-shoki* (lit. Chronicles of Japan). The former, written in 712 A. D., consists of three volumes, narrating historical matters and legendary stories from the prehistoric days down to the reign of Empress Suiko (33rd), while the latter, completed in 720, has thirty volumes which give a Japanese history from the prehistoric days down to Empress Jito (41st).

Kogoshui (lit. Gleanings from ancient records): This is not a history, strictly speaking, but it is considered to be important as it gives many ancient customs and practices, which are not mentioned in either Kojiki or Nihonshoki. It was written in 808 A. D.

7. GEOGRAPHY OF JAPAN

Japan is mainly divided into nine *Do's*, or districts, which are:

1. Kinai — in which Kyoto is situated, meaning a district under direct control of the Emperor.
2. Tokaido — (lit. east-sea road).
3. Tosando — (lit. east-mountain road).
4. Hokurikudo — (lit. north-land road).
5. San'yodo — (lit. mountain-sunny road).
6. San'indo — (lit. mountain-shady road).
7. Nankaido — (lit. south-sea road).
8. Saikaido — (lit. west-sea road).
9. Hokkaido — (lit. north-sea road).

Each *Do* or District is divided into several provinces, like Kinai, which has five provinces. Saikaido, which is also called Kyushu (lit. nine provinces), has so many provinces, and Nankaido has also five provinces, and so forth, making sixty-four provinces in total. In administration, the country is divided into forty-six prefectures, including Tokyo Metropolis, Kyoto-fu, Osaka-fu, etc.

During the feudal days of Japan, the Emperor resided in Kyoto of the Kinai District, while the Shogun lived in Edo (present Tokyo) in Musashi Province of the Tokaido, and there was a highway running between the Imperial and Shogunal capitals. This highway ran mostly in the Tokaido and it had fifty-three stages, which every traveller of the road had to pass. They are immortalized by the pen of Hiroshige (1796-1825), one of the best wood-cut print painters in his "Tokaido 53 stages", an album of fifty-three pictures.

8. AZUMA OR "AH MY WIFE"

On a small hill called Usui-Toge (or Usui-pass), near Miyagino, Hakone, there stands a stone-monument, which designates its place as historic relating to Prince Yamatodake and his consort, Lady Tachibanahime.

Early in history, the prince was sent on an eastern expedition, during which he was crossing the sea. The sea was rough with high waves, so his consort, Princess Tachibanahime, attributed the rough seas to a probable wrath of the sea-deity caused by her presence on board the same boat as Prince Yamatodake. She plunged herself

into the sea, which, getting calm, the prince crossed over to his destination. When he climbed Usui-Toge on his way back, he looked back upon the sea, and he missed his wife, saying "A-zuma" (lit. Ah my wife), after which words the provinces in the neighbourhood of Hakone are called Azuma.

Hakone Barrier: Hakone, in which Usui-Toge is situated, has the old site of a feudal barrier, famous in history. Very strict inspection was made of every person of either sex who crossed the barrier, which divides Japan, or its central part, into two districts: Kanto (lit. barrier-east) and Kansai (lit. barrier-west.)

9. VOLCANOES AND EARTHQUAKES

Japan is situated on the Pacific volcanic zone, and there are several active volcanoes, such as Mt. Asama, Mt. Aso, Mt. Sakura-jima, etc. of which the last-mentioned erupted latest in 1947. The last eruption of Mt. Fuji took place in 1707, when Mt. Hoei (so named because it was formed in the era of Hoei), a parasite-mountain, appeared.

We have a saying to the effect that the five dreads are: "Earthquake, thunder, flood, fire and Daddy", and we have indeed frequent tremers, although a violent shock takes place at long intervals. According to tradition, an earthquake is attributed to the pranks of a catfish living under the ground, and a certain seismologist made a careful study of the catfish to find out that it is much more sensitive to an earthquake than men are. And we have a popular poem of 31 syllables about the forebodings of earthquakes, reading, in free translation, as follows:

"Nine is sickness,
Five and seven are rain,
Four is fine weather,
But if it comes at six or eight,
It means wind".

These numbers indicate time of our feudal days, and in a plain language, the poem would mean:

"An earthquake forebodes sickness when it takes place at 12 O'clock; rain at 4 O'clock and 8 O'clock; fine weather at 10 O'clock; and wind at 6 O'clock and 2 O'clock".

Catfish as cause of earthquakes; A seismic tremour is traditionally attributed to a wriggling of a subterreanean catfish, and a certain seismological scholar experimented that a catfish is far more sensitive to an earthquake than men are. In the precincts of the Kashima Shrine, Ibaragi Prefecture, there is a stone called Kaname-ishi (lit. pivot-stone). It is about a foot in diameter and stands so high above the ground. This stone is said to keep the mystic catfish down by the head and the people will tell you that no tremour is felt at that particular place, even though Ibaragi is often an epicenter.

10. ONSEN OR HOT-SPRINGS

Japan is situated on a volcanic zone, which accounts for the frequent occurrence of earthquakes and the large number of volcanoes, active and dormant. For the same cause, Japan abounds in hot-springs, which are found in almost any locality.

Roughly speaking, hot-springs are classified into four kinds: namely, saline, sulphurous, acid and carbonic acid. Those hot-springs which come out near a volcano are sulphurous and acid, while saline and carbonic acid springs gush out at a long distance from it.

The Japanese used to have a strong belief in the medical efficacy of a hot-spring in olden days, and many a patient who suffered from a chronic disease, as well as those in failing health, visited spas. Indeed many patients of chronic diseases relied more upon the efficacy of a natural spring than upon a physician or his medicine. We have a saying to the effect that a protracted disease which is not cured by staying at a spa for three cycles of seven days each in three consecutive years will prove fatal. A natural hot-spring was considered to be little less than a cure-all by the Japanese of old.

Needless to say, most spas are visited in these days more by tourists and pleasure-seekers than by patients of protracted diseases.

11. MOUNTAINS

Mt. Fuji and Mt. Tsukuba: There is not a single high mountain in Japan, but has some legendary story told about it. Mt. Fuji has several stories about it. Concerning its permanent snow, we have the following legendary story:

Once upon a time an ancestral *Kami* came to Mt. Fuji and asked for lodgings overnight. Mt. Fuji was too busy to accommodate the *Kami*, and said: "We are busy preparing for our crops". The *Kami* then said: "My son, you are too selfish. Snow shall cover you all the year round, so that your adherents may not visit you all the year." Then the *Kami* went to Mt. Tsukuba and made the same request. "We are busy preparing for the crops," Mt. Tsukuba said, "but you are quite welcome. You may stay here as long as you like." "My son, you are kind and dutiful" said the *Kami* in appreciation. "You shall have your devotees visiting you and making offerings to you all the year round."

This is why Mt. Fuji is covered with snow most of the year, while Mt. Tsukuba is visited by its adherents constantly all the year round.

Mt. Hakusan and Mt. Tateyama in dispute: The climbers of Mt. Hakusan will take some pebbles with them when they climb up the mountain. We have the following legendary story about the mountain.

Once upon a time, Mt. Tateyama, dedicated to Prince Tachikarao, had a dispute with Mt. Hakusan, which was dedicated to Princess Hirekikuri, concerning their height. Some mountains in their neighbourhood, which suffered from their disputes, proposed that a water-pipe be placed on the summits of the two mountains to see which way water would run between them. A water-pipe was accordingly placed on their summits, and it was found that the water ran slowly from Mt. Tateyama towards Mt. Hakusan, showing that the latter is just a little lower than the former. The quarrel between the two mountains came to an end, but the climbers of Mt. Hakusan, sympathetic with the mountain, have to take a pebble with them in order to add to its height.

It is said in the locality of Mt. Hakusan that a climber who takes no pebbles will have a misfortune, or be caught in a storm.

12. "MT. FUJI" OR "MT. HUZI"

Properly speaking, the Japanese have no "f" sound. Our "f" is pronounced by sending breath out through two lips joined together, instead of putting the upper teeth on the lower lip. Mt. Fuji is properly pronounced with "foo" of "food". It should not be pronounced like Mt. Fewji.



Mt. Fuji reflected on Lake Ashi (commonly called Lake Hakone by foreigners)

During the war, or a little before it, some Japanese scholars, who were more or less under German influence, adopted a new system of spelling our syllabary. They preferred "hu" and "zi" to "fu" and "ji", respectively, and they spelled "Mt. Huzi" instead of "Mt. Fuji" as spelled in the Hepburn system of the Japanese alphabet. But the termination of the war restored the Hepburn system, and we use "Mt. Fuji" again.

The people in Tokyo and its vicinity, however, find it easier to pronounce the "h" sound than "f" or the Japanese "f". That is why they call a platform "platohome" or simply "home". Mt. Fuji is also pronounced "Mt. Huji" by them, which sounds better than "Mt. Fewji" to the Japanese ear:

The people of the Tohoku District or North Japan find it easier to say "Fuji" than "Huji". They will pronounce "he" as if it were "fe".

13. FUJI-SAN OR FUJI-YAMA (MT. FUJI)

Fuji-San or Fuji-Yama (both *san* and *yama* meaning "mountain"), as Mt. Fuji is called in Japan, stands all along in a cony shape, 12,365 ft. high (the months and days of the year), imposing and majestic. It is a dead volcano, which must have erupted several times, judging from the geological conditions of the mountain and its vicinity. Its latest eruption took place in 1707 (4th year of Hoei era) when Mt. Hoei, a small parasite-mountain, standing on the southern side of the mountain, was formed.

Tradition has it that Mt. Fuji rose in 285 B. C. simultaneously when Lake Biwa, the largest in Japan, appeared during the reign of Emperor Korei (the 5th).

The name of Mt. Fuji is now represented by two ideographs 富士 ("rich samurai") or 不二 ("not-two" or "unique"). But these ideographs are used for phonetic purposes, irrespective of the etymological meaning of the name "Fuji", which, according to Dr. Bachelor, is a word of the Ainu race, of the Hokkaido, meaning "volcano".

Ascent: Mt. Fuji has several courses of ascent: such as Yoshida-guchi, Subashiri-guchi, etc. The mountain is open officially between July 1st and Aug. 31st.

14. LAKES IN JAPAN

Every lake in Japan, however small or large, has some legendary story associated with it. A large dragon, sometimes eight-headed or nine-headed, is associated with a large lake, and invariably it demanded a live victim of a child, till a Buddhist priest chanted a sutra to stop the evil practice, by offering some food in place of a live victim. Many lakes have a gong lying sunken at their bottom, their booming sounds, the people will tell you, being still audible in a certain kind of weather. Some lakes have a horse-saddle at the bottom, and, the people say, it is often visible in fine weather. Any one that should happen to see it, is doomed to die within three years. There are several lakes which lent household utensils to a Buddhist temple situated nearby. When a temple had a large party, a prayer was offered for a loan of bowls and cups and as many of them as were required came up floating on the lake. This was repeated many a time. One day a young priest broke a bowl, and returned the others without telling anything about the broken one. After that no prayer could bring any cups or bowls up. There are many lakes about which a similar tale is told.

LAKE STORIES: Every lake in Japan has a legendary story told about it. Here are two typical ones:

Lake Haruna: Lake Haruna is known for many fresh-water crabs living in it. Once upon a time a princess wanted to visit the lake. She went to see the lake taking many court-ladies with her. When they reached the lake the princess turned into a huge dragon and went into the lake. The court-ladies could not come back without her, and they also went into the lake to turn into many crabs.

Lake Ashi: Once upon a time there lived a nine-headed dragon in Lake Ashi, of Hakone. It demanded a live child each year. A certain Buddhist priest called the dragon to him and told it to do no more of the cruel deed, offering it a certain amount of steamed-rice in place of a live victim. The dragon stopped its demand, and the Hakone shrine observes a ceremony of offering steamed rice to the dragon, the master of the lake, every year on July 31. Two Shinto priests take the steamed-rice on a boat, and throw it into the water at the middle of the lake. They have to row back, without looking back on their way back.

15. CASTES IN JAPAN



Four castes of feudal days
(Right, front) samurai
(,, back) farmer
(Left, front) artizan
(,, back) merchant

While order means equality in the West, it is graded or scaled in the Orient, where the people are trained to pay better respects to their superiors and seniors than to their inferiors and juniors or even their equals. This idea of graded order created castes or social inequality in the East. India, in particular, has hundreds of different castes.



A farmer wearing a sun-shade, made of sedges, and a rain-coat, made of miscanthus, and smoking tobacco; kuwa (hand-plough) lying beside him

In Japan there were four castes during her feudal days: samurai (warrior), farmers, artizans, and merchants. These castes were

hereditary and it was difficult for the people to be promoted from one caste to another, in their social status. Merchants were placed at the bottom because they got profits at the cost of others.

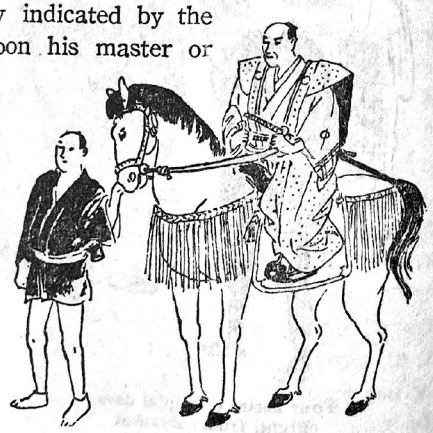
These castes were abolished in 1868, or rather they were replaced by a new order of castes or classes; namely, peers, *Shizoku* (ex-warriors), and *Heimin* (commoners); the Imperial family standing above these social distinctions. The peerage consisted of five classes: Prince, Marquis, Count, Viscount and Baron, although these social distinctions are entirely done away with by the new Constitution, which has been promulgated since the close of the War.

Farmers: The Japanese are hard workers, and they are early-risers, who get with the sun. But our farmers are the most industrious class of people, who, as a traditional saying goes, go to the fields while the stars shine still in the heavens and come home after the moon is up.

Eta or untouchables: There was a "non-human" class of people called Eta (untouchable) in feudal days. The name may have derived from "etori" (lit. taker of filthy things). They were a class of people who attended to the disposition of dead animals and they were treated little better than a beast. There is such a social distinction no more.

16. SAMURAI

Samurai is erroneously translated "warrior." Etymologically, however, *Samurai*, derived from the verb *samurau* (lit. to wait upon), means a waiter-upon. It may be either a man or a woman, although the former is now exclusively indicated by the term. The *samurai* waited upon his master or lord and guarded and protected him with a weapon, till the term began to mean a warrior. The Chinese ideograph 士 for "warrior" means "gentleman". *Samurai* is also expressed with another Chinese ideograph 武, which is usually translated "militarism". This ideograph, however, consists of two Chinese ideographs 戈 and 止, which mean "weapon" and "to stop," respectively. Hieroglyphically, therefore, the ideograph 武 does not mean "militarism", but instead it means "to stop an abusive use of a weapon". According to our idea, therefore, *Samurai* or *Bushi* 武士, as *Samurai* is also called, is one who tries to stop a misuse of arms, and *Bushido* 武士道 is the code 道 of *Bushi* 武士 or gentlemen.



Samurai of old on horseback; a groom standing before the horse

17. JAPANESE AS SUN-WORSHIPPERS

The Japanese are sun-worshippers, and one will notice that there are still some Japanese who worship the sun. Early in the morning, soon after they wash their face and clean their hands, they clap their hands facing towards the sun and bow their head. They offer no prayer, either expressed or implied, but they simply worship the sun.

Nippon and Nihon for "Japan" mean the origin of the sun, and the Imperial ancestress is called the Sun Goddess. And the national flag of Japan symbolizes the sun.

Hi-no-Maru or National Flag of Japan: The first ancestress of the Imperial family is called *Ama-terasu* (lit. Heaven-shining) or the Sun Goddess. Japan was called *Hi-no-Moto* (lit. origin of the sun), as the Chinese ideographs 日本, which are usually read *Nippon* or *Nihon*, are also read. During the feudal days of Japan, several local clans used a red circle on a white cloth as an ensign or a clan-emblem. The Shogunal Government issued a decree in 1854, making *Hi-no-Maru* (lit. sun-circle) as a maritime flag for all Japanese ships, and in 1868 Hi-no-Maru or the Rising-Sun was officially delared by Emperor Meiji, grandfather of the present Emperor, to be the national flag of Japan.

Our samurai of old always carried ogi or a folding-fan, which had a red circle painted on it. It was carried as a symbol of victory in battle.

18. OBEDIENCE OF THE JAPANESE

The Japanese, who fought like devils, under the command of militarism, stopped fighting at once when the Emperor said "Stop", and they have forgotten fight and war.

The Japanese have been trained and disciplined century after century to be loyal, patriotic, devoted and obedient. They made nothing of their interest before obedience.

As children, they are obedient to parents; as pupils, obedient to teachers; as servants, obedient to masters; as employees, obedient to employers; as subjects, obedient to the Emperor; and as believers, faithful and devoted to the *Kami* they believe in.

Strictly speaking, the Japanese are not jingoistic or warlike. They are as peaceful as any other nations of the world. It was their blind obedience to the Authorities that involved them into the war to fight like devils in defiance of death.

19. THE JAPANESE AS A PIOUS NATION

The Japanese are as pious as any other nation of the world, and the fear of *Ten* (or Heaven) or Unseen Power is the beginning

and end of their moral ideas, although, it is true, they have a vague idea of their Unseen Power, which may be, and really is, anything superhuman. Their daily life is totally influenced by, and based upon their fear of the Unseen Power. The Japanese are early risers, for instance, because, according to their ideas, their Unseen Power does not like the indolent; they clean their houses in the thought that the Unseen Power will not dwell in unclean houses. In other words, the Japanese do such and such things in order to please the Unseen Power and refrain from dishonesty and insincerity lest they should incur the wrath of the Unseen Power. It is with this idea that the Japanese pay homage to the Shinto gods and the Buddhist deities, irrespective of religion, simply to please the Unseen Power. Many of the Japanese characters, and their moral ideas including their stoicism, patience, honesty, self-depreciation, and so forth will be well accounted for by their fear that they should incur the wrath of the Unseen Power.

Bachi-atari: The Japanese are better known for their honesty than most other Asiatic nations are. At the back of their honesty and piety there is an idea, or fear, of Bachi-atari (lit. accursee) or Tembatsu (lit. Heaven's punishment), which has made them loyal and faithful as well. They will hardly steal anything pertaining to a god or Buddha, lest they should have Heaven's punishment inflicted upon them. And if, indeed, any mishap befall the family of an evil-doer, it will be attributed to the wrath of the Unseen.

20. JAPANESE DAY BY DAY

A Japanese farmer is proverbially said to leave home early in the morning when the stars are still in heavens and to come home late after the moon is up. The Japanese are early risers. The first thing to do on getting up in the morning is to fold the bed up and put it in a closet. The *Amado* (lit. rain-doors) are opened and then we brush our teeth and wash our face and hands. We exchange the morning greetings, saying "Ohayo gozai masu" (lit. good morning). The chief rooms are dusted and swept, and wooden floors wiped with cloth, either dry or wet. An orthodox family will have all rooms purified with sparks struck out of a flint. There are some sun-worshippers in Japan, and they worship the sun early every morning. The Shinto and Buddhist family-altars will have a pair of lighted candles and a small bowl of boiled-rice is offered to the



A man purifying his house by striking sparks with a flint in his left hand and a metal in his right; a part of the garden, with a stone-lantern (black), is seen

latter, though a pair of sake-bottles may be offered to the former. Every member of the family will pay homage to both the altars.

If any gift is received by the family, it will be first offered to the Buddhist altar where the dead family-members are venerated. Even an edible present is first offered to the dead members before it is shared by the family. The dead members are treated as if they were alive (no fish or fowl is offered to a Buddhist altar). The Japanese eat three meals a day, but the morning meal is very simple. After an evening meal, the family may enjoy a happy circle around a *hibachi* (lit. fire-brazier) in the winter. When they go to sleep, the bed is taken out of the closet and spread on the matting. The doors are all closed and locked before they go to bed, although such precaution is not necessary in many local places.

21. JAPAN, A LAND OF MINIATURES

Japan is a land of miniatures, and everything in the country is small in scale. In the first place, the country is small, being about the State of California in size. The Japanese are of small stature, measuring a little more than five feet and weighing about 120 lbs. on the average. They eat their meals at *Ozen*, a tiny meal-tray, about a foot square and two or three inches high. Tobacco is smoked through a small bamboo-tube bit by bit, and they will say that sake, their alcoholic rice-drink, tastes better when they drink it from a tiny sake-cup, a little over an inch in diameter and so much deep. Japanese poetry is very short, *Waka* (lit. Japanese poem) consisting of only 31 syllables, while *Haiku* (a comic poem) has no more than 17 syllables, with which any thought has to be expressed. Japanese anglers will enjoy catching such small fresh-water fish as *Tanago*, just two or three inches large. Our *netsuke*, *zoge* (carved ivory), *inro* (lacquered medicine-chest), etc. are all tiny pieces of art. We dwarf trees in pots. Our *Bon* (tray) art represents nature in miniature; *Bonkei* representing natural scenery on a tray, *Bonzan* has "mountains" on a tray. We sow seeds with hands and reap a crop with hands, instead of using a machine. Our clothing is hand-sewed, not machine-made. With us a small size is tasteful.

Women's stye and size: Articles which are exclusively used by women have a special style and size. An umbrella, a fan, a purse, a watch, a name-card, a rice-bowl, chopsticks, etc., for women's use, are usually smaller in size than those of men's use. And a small size is considered to be elegant in this country.

Smiles as weapon of concealment: A smile, which is a means of expression, is used as a weapon of concealment by Japanese girls, who, smiling at all times, are very difficult to understand, as many

foreigners who saw them agree. A Japanese girl smiles when she is happy and pleased, as a means of expression, but she smiles all the same when she is sad and miserable. In other words, she is trained to smile off sorrow and grief or conceal them behind smiles. She has been trained to consider it effeminate to give in to sorrow, but brave and masculine to keep herself up in sadness. Even when she has lost her husband or a child, she is often found to maintain herself "bravely" and keep her tears back, because it is a shame to her to be seen in tears. A Japanese girl controls her emotions, which are concealed behind smiles; although, being most tender-hearted and merciful, she cries hard at heart.

Mongols: When a baby keeps crying, its mother will say: "Quit crying, Mo-Mo will come to gobble you up" or "Shut up; Wan-wan will come." "Wan-wan" must be "bow-bow" or a dog, but we little know what "Mo-Mo" really is, although we imagine a huge-mouthed animal. Some say that "Mo" is Moo, or cow. A folk-etymologist, however, tells us that "Mo-Mo" means the Mongols, who invaded Japan with 100,000 strong in 1281, only to be driven back by the Japanese; only three returning home as survivals. We have a saying to the effect that a crying baby grows.

In 1941, Japanese era, (1281 A. D.) the Mongols invaded Japan from the north, only to be driven back by Regent Hojo (lit. north-street); in 1941, Christian era, Gen. Tojo (lit. east-street) attacked Hawaii in the east, only to be defeated by the Americans.

22. JAPANESE WOMEN

A Japanese woman is a most wonderful creature in the world. She realizes that nature has created her to be a wife and a mother and a chief, or the only, aim of her education is *Ryosai-Kembo* (lit. a good wife and wise mother). She is most modest and humble, self-denying, self-sacrificing, and self-depreciative. She learns *Ikebana* (flower arrangement), *Cha-no-yu* (classical tea), *Koto* (harp), *Odori* (dance) and other arts, not for her own pleasure, but for her qualification to be a good wife and a wise mother. She gives her husband preference and priority in everything. She forgets herself in the interest of her husband and she is perfectly self-abnegative. A Japanese woman is modesty and service combined before her husband and children.



Bride with Tsuno-Kakushi (horn-hider) over her dressed hair

Many Japanese women are plover-footed or pigeon-toed, their toes turning inside, rather than outside, when they walk.

Jealousy of Japanese Women: A Japanese bride of old wore a raw-cotton head-cover, called *Wata-boshi* (lit. raw-cotton-hat) to hide her face at her wedding. A modern bride has a piece of paper called *Tsuno-Kakushi* (lit. horn-hider) over her dressed hair. It is proverbially said in the Orient that a jealous woman has horns, and her imaginary horns are thus symbolically hidden in Japan. According to *Onna Daigaku*, a book which a Japanese bride in feudal days took in her trousseau, jealousy is included in seven causes for which a wife was justly divorced. A Japanese woman is very strictly disciplined against jealousy.

A woman is often compared to a white snake, a symbol of jealousy in Japan, and we are incredibly rich in stories of jealous women who turned into dragons. "Dojo-ji Temple", often staged, is a typical story of a jealous girl, who, turning into a huge dragon, chased a young priest for her unrequited love, till she killed him in a temple-gong in which he took refuge.

No legitimate wife in a peer's family: A certain peer married no legitimate wife for generations, although he is lawfully married. Had he a legitimate wife, Benten, (Sarasvati) goddess of music and art, who is the tutelary patroness of the peerage family would be jealous enough to do some mischief to it. Hence, his wife has been called a concubine for generations.

23. SHOGUN OR MILITARY EMPEROR

Japan was founded by Emperor Jimmu, and his descendants, the successive Emperors, are the supreme rulers of the country. But the Emperor has been in reality little better than nominal almost through the history of Japan. First came the Fujiwara family, which produced premiers and regents who held the actual power of administration from the 8th century to the 12th century, throwing the Emperor into the shade. Yoritomo Minamoto, who was appointed the first Shogun in 1192, founded the Kamakura dynasty, which lasted till 1333. His dynasty was followed by Ashikaga, which, founded by Takauji Ashikaga, who was appointed Shogun in 1338, lasted till 1574. Nobunaga Oda and Hideyoshi Toyotomi were appointed Shogun in 1574 and 1585, respectively, and they were succeeded by Iyeyasu Tokugawa, who, appointed Shogun in 1603, founded the Tokugawa dynasty with his Shogunal Capital at Edo (present Tokyo). The Tokugawa Shogunal dynasty lasted till 1867 and the Imperial Restoration was effected by Emperor Meiji, grandfather of the present Emperor, in 1868. The Emperor has been the Supreme Ruler all through the history of Japan, and yet the actual power of administration was almost absolutely in the hands of his Regents and the Shogun ever since the 8th century.

24. BEAUTY OF IMPERFECTION

Beauty of imperfection plays an important role in Japanese art and culture, which would not be appreciated without this aesthetic idea. Japanese poetry, which consists, in most cases, of 31 or 17 syllables, has by nature to be imperfect and incomplete, leaving much for the imagination of its reader. A Japanese painter will leave much space untouched in his painting. Mt. Fuji is generally painted with a little bit of clouds covering it, and half-open flowers are often preferred by many Japanese to full-open ones. The Japanese have a moon-viewing festival on Sept. 13, old calendar, two days before the moon is full. A certain famous painter painted a trained monkey handled by a monkey-man. It is dancing with *Gohei*, Shinto offering, in his left hand, and a number of bells in the right. But its monkey-man is not painted, but he is suggested by a short cord appearing on the shoulder of the dancing monkey. The monkey-man is left for the imagination of those who look at the picture. Here are two stories of imperfection:



Ebisu, one of fhe Seven Deities of Good Luck, who was kept too busy catching fish to attend a Deities' meeting held at a shrine in the province of Izumo.

Buddha on his death-bed: The Buddha on his death-bed is represented in a famous mandala. All kinds of animals have come to lament the death of their Saviour, excepting the cat, which was too busy catching a rat to visit the Buddha.

Ebisu, one of the Seven Gods of Fortune: When all the gods of the country assembled together in council, Ebisu was too busy catching Tai, a sea-bream, to hear the summons and he stayed at large without attending the council.

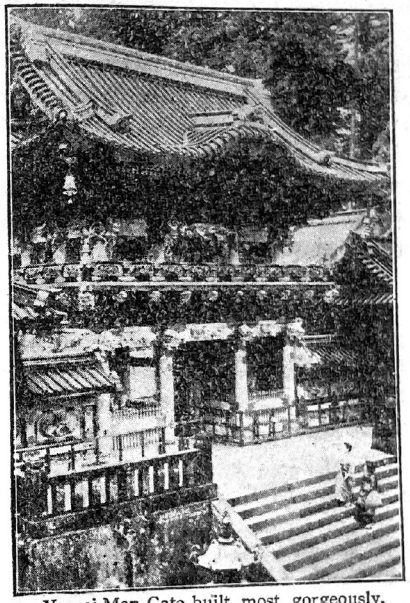
"Ninety-nine" Stories: Japan has many a "ninety-nine" story, by which we mean the story of a work which is left incomplete by one act out of a set of a hundred. Mt. Kami of Ugo Province has the following "ninety-nine" story told about it. There are many other stories like this.

Once upon a time there lived a wicked Oni (ogre or devil) on the top of a mountain. It made havoc of rice-fields and vegetable gardens in its neighbourhood, demanding a live child every year. The villagers agreed to make an annual offer of a live child on condition that Oni should build a flight of stone-steps leading to the top of the mountain. Oni had to complete the work in the course of one night, or it had to quit making any more ravage or demand. Oni consented and it worked hard one night to complete the work,

carrying heavy stones up the mountain. But a cock crawed and day began to dawn. Oni scampered off without completing the construction of the stone-steps, of which only one was left incomplete, ninety-nine being beautifully constructed.

Oni made no more appearance, and the people, in appreciation of the promise that Oni kept, dedicated a shrine to it on the top of the mountain, which was accordingly named Kami-Yama (Mt. Deity).

25. YOMEI-MON GATE



Yomei-Mon Gate built most gorgeously, elaborately and intricately. When you cross the gate between the two central white posts, you will find one, similar to them, on the left-hand side, with carvings and other decorations all reversed

The Yomei-Mon Gate, Nikko, named after Yang-Ming, a Chinese scholar, is so beautiful that it is also called Higurashi-no-Mon, which implies that one will be so charmed with its beauty that one will not notice that the sun sets down. It is indeed a gorgeous gate as gorgeous can be, and it must have cost billions upon billions of the Yen in its construction in the 17th century. Its carvings, which represent Chinese scenes, contain various moral precepts. Of all things, however, this gorgeous gate, Yomei-Mon, has one defect in a pillar, and a very important one, which you will see on the left-hand side when you cross the gate. The pillar has its carvings and other decorations all in a reverse way. Nobody knows why they are reversed, whether deliberately or by mistake, and yet the gate is too magnificiently built to have such a pillar reversed by mistake. The only possible explanation of it is that, as architects agree, it is put in there deliberately. Perfection is next to imperfection and if everything were perfect, the next thing that one would expect is imperfection or a ruin. The builder of the magnificient gate may have left an imperfect part on it, so that the Shogunate reign may last without getting ruined.

26. ABSTINENCE OF THE JAPANESE

A Buddhist priest of old abstained from eating fish, to say nothing of meat, and he lived chiefly on rice and vegetables. And many Buddhist priests lived a life of celibacy.

When an alpinist climbed a high mountain, he used to abstain from eating fish and egg for a cycle of seven days before his ascent, believing that otherwise he would bleed at the nose on the mountain, which was attributed to the wrath of an Unseen Power caused by his eating fish.

Orthodox Japanese will abstain from eating meat and fish on the Buddhist days, such as an anniversary of the death of a kinsman, on *Obon*, *Higan*, etc., when a Buddhist service is held. Some people will not eat meat or fish or salt, or drink tea for a certain period of time, during which a prayer is offered for the cure of a protracted disease, the realization of a cherished desire, or the removal of some grievance. They seem to believe that abstinence from something they are specially fond of will bring about the realization of a prayer or a desire, or influence the Unseen Power to hear their prayer.

Some chief kinds of abstinence:

Sakana-dachi: abstinence from eating fish
Cha-dachi: abstinence from drinking tea
Shio-dachi: abstinence from eating salt

These will be abstained from during a cycle of seven days or sometimes till the object of abstinence is realized.

27. SELF-DEPRECIATION OF THE JAPANESE

The Japanese are modest and humble, and they depreciate themselves. A Japanese man will refer to himself as "humble birth" 小生 or "crumsy fellow" 拙者. He will speak of his wife as "a barren wife" 荊妻, no matter how many children she has; the Japanese *Okusan* for "your wife" or "his wife" meaning "honorable-interior-Mrs." A son is referred to by his father as "a pig son" 豚兒 while the Japanese word for "your son" means "wise son" 賢兒. One's own father is a "crumsy father" 拙父 when one speaks of him, but the Japanese for "your father' means a "venerable father" 賢父. Our gift is always wrapped up in a piece of paper, which bears self-depreciative words, meaning "crude article" 粗品, or, if it consists of money by way of returning thanks, "thin thanks" 薄謝. The Japanese have been trained to depreciate and belittle themselves, always giving preference and priority to others.

Hitobashira or Human-Post: Many a locality in Japan has some stories of Hitobashira (lit. human-post), or a person who volunteered to be buried alive to stop a rapid flood. When great difficulties were met with in the construction of a bridge, a dyke, a dam or an embankment, they were often attributed to the wrath or anger of a water-deity, and a farmer or landlord, who loved his villagers, volunteered to be buried alive with the belief that he could appease the angry deity. Such a sacrifice is called in Japan *Hitobashira* (lit. human-post), of which we have many stories.

The first Hitobashira was buried alive in 324 A. D., when the first embankment of the River Yodo (near Osaka) was constructed. When a dyke was repeatedly washed away by a flood in the province of Harima in 1161 A. D., a human-post was buried alive and the rapids were checked up. There was a great flood in the province of Mutsu in 1607, and no efforts were of any avail to stop the angry current, to which all levees gave way. A farmer, Tarozaemon by name, volunteered to be buried alive, and the flood was stopped. A shrine was dedicated to the noble spirit of this sacrifice at Fujisaki in that province. Junrei-tsutsumi (lit. pilgrim-embankment) was built on the sacrificed body of a pilgrim, who was buried alive to stop the inundation of the River Tone.

28. EN (KARMA) AND RESIGNATION

The Orientals are fatalists, who believe in pre-ordination, and they are easily resigned to the inevitable and anything beyond control, which is attributed to *En* or *Karma* (cause and effect), or, in another word, pre-ordination. We have a saying to the effect that it is all due to pre-ordination, in our previous existence, that our sleeve touches that of another on the street. In this country, marriage is not arranged by the young couple concerned, but by their parents. But marriage is also attributed to *En*, or Karma, (cause and effect) and the young ones are easily resigned to the arrangement made by their parents, who they believe have some Unseen Power behind them. Suppose marriage were not happy, the young people would rather be resigned to pre-ordination, and put up with it as something inevitable, than they get separated from each other. *Shikata-ga-nai* (lit. cannot be helped) is a common saying of pessimistic resignation. The Japanese will endure, or submit to, anything inevitable as pre-ordained

29. TIME IN JAPAN

Time is money and its utilization is a gauze of civilization. But the Japanese seem to appreciate the value of time very little.

While in the West most articles are made by machine, the Japanese manufacture them by hand, making very little of time that may be required in their making. *Netsuke* (pouch-fastener), *makie* (gold lacquer), *zoge* (ivory ware), etc. take years and years in their manufacture, but the Japanese work on them with great patience. They make nothing of time, and here are a few cases which will show the great patience of the Japanese people:

(1) **Doll-manipulator:** The Bunraku-dolls are handled by three persons. One player will first learn how to handle the legs of the dolls, which it will take him ten years to learn. Then he will learn the handling of the left arm, which requires another ten years. Lastly, he will learn the treatment of the right arm and the body, for which he will give twenty years. It takes fourty years to qualify one fully for a main manipulator of a Bunraku-doll, which is handled by three persons.

(2) **Sanju-Sangen-do** (lit. 33-ken Hall) of Kyoto has 1,000 many-handed Kannon statues of a life size. They are carved more for devotional purposes than for a material or lucrative one.

(3) **Whole Bible copied:** Mototake Yoshikawa, a member of the Hiratsuka Methodist Church, Kanagawa Prefecture, copied the Bible, both English and Japanese, from Genesis to the Revelation, with no more motive than that he would learn the Bible the better by copying it. It took him four years to copy the English version of three million words and three years to copy the Japanese version of a million and a half Chinese and Japanese characters.

(4) **Hakkenden** (lit. eight-dog biography) is a novel written by Bakin Takizawa, who spent 27 years in writing it till he became blind in his last years.

(5) **Gunjo-Ruiju** (lit. many books categorically classified) is a book of quotations which Hokiichi Hanawa, a blind scholar, wrote by spending 39 years. It is remarkable that a blindman should compose a book of quotations including 635 books.

Micrographic-writer: Japan has micrographic writers, who can write dozens of letters, or paint a picture, on a grain of rice or a sesame-seed. Mr. Tendo Obayashi, Odawara, draws 300 dolls on a grain of rice and he can easily write the twenty-six letters of the alphabet on a sesame-seed. He can write 500,000 Chinese ideographs on a single post-card and they can be read clearly through a magnifying glass.

30. ETIQUETTE IN JAPAN

While in the West politeness is based on the sense of sociability, etiquette is a sign of modesty and self-depreciation in Japan. The Japanese are polite and hospitable because they are humble enough

to belittle themselves. A host offers a cushion to a visitor, who is asked several times to take it before he gets seated on it, and he does this in conformity with good manners. Ask a visitor if he would like to have a cup of tea, and his answer would be, nine cases out of ten, "No, thank you," simply for etiquette's sake. And he will drink it if you serve him with a cup. We bow our head or bend our body, and a low head is a sign of modesty. A servant will often stay away with reverence from a room where his master stays. A present is offered to a superior person oftener through his steward or servant than direct to him. The customs and manners of the Japanese will be better understood and appreciated if they are looked at with the idea of Japanese modesty. Nor are morals observed on equal standing, but we are trained and disciplined to hold others in esteem and respect.



A girl bowing "Good morning" to her mother, who, being superior, need not bow so low

31. JAPAN, A LAND OF DISCIPLINES

Bureaucracy, coupled with militarism, went to the extremity of dictatorship and totalitalianism in Japan. But it is a manifestation of various disciplines in this country.

Look at the different *Do* 道 or Ways, of which Japan has abundance, such as *Budo* (military art), *Kyudo* (archery), *Judo* (a kind of wrestling), *Kado* (flower arrangement), *Kodo* (incense art), *Chado* (ceremonial tea), and so on. In each of these Ways, every movement is just prescribed, or each Way is a series of prescribed



Two women bowing to each other on the street, hair dressed (left) in Maru-mage (married woman) and (right) in Shimada-mage (unmarried woman)

movements, from which its adherent cannot depart. "Just so" is the words for each and every movement. In flower arrangement, for instance, each branch and twig has its place with some significance.

A Japanese hedge is admired by foreigners and certainly it looks artistic. It is trimmed every now and then, and Nature is entirely ignored before art. Even hedges are "disciplined to stand in line." A famous poet, Basho, writes a well-known 17-syllable poem about a hibiscus in a hedge:

"By the roadside
The hibiscus
By a horse is eaten."

We have many hibiscus-hedges. But a hibiscus sticks out its branches in all directions and it is difficult to keep its branches well-trimmed. This ode means that a branch out of line is eaten up by a horse, implying that an undisciplined one will be punished. Japan is a land of disciplines.

Ojigi or Bow: A Japanese does not greet a friend by shaking hands, but they bow their heads low as a sign of respect. Inside a house, they sit on their bent knees and put their hands politely on *Tatami* (mat). Properly they make a triangle with their thumbs and indexes, and bow their heads so low as if their noses would touch the triangle. A man may keep his arms erect on the mat and bow their heads over them, though this way of bowing is not allowed to a woman. When a Japanese meets a friend on a street, they double their bodies to each other. Every expression of greetings is accompanied with a bow, till a foreigner often wonders how often Japanese bend their bodies in greeting. A low head is considered to be a sign of modesty.

It is generally considered to be lack of respect or modesty to look others in the face, nor is it less unmannerly to call a superior person by the name, unless necessary. That is one reason why a Japanese does not usually call by the name a new acquaintance he is introduced to.

32. FIVE CARDINAL VIRTUES

The Orientals have the five cardinal virtues based on personal relations advanced by Confucianism. They are:

1. Filial piety between parent and son
2. Loyalty between master and servant
3. Chastity between husband and wife
4. Seniority between senior and junior
5. Friendship between friends

There is another set of five cardinal virtues, which are:

1. Humanity
2. Justice
3. Decorum (politeness)
4. Wisdom
5. Fidelity

Confucianism says that filial piety is the basic root of all morals.

33. FILIAL PIETY

The Chinese character 孝 for *Ko* or filial piety consists of two ideographs 老 for "old" and 子 for "child", indicating that an old man is carried on the back of his child or supported by it; a part of the former is eclipsed behind the latter. According to an Oriental idea, a son has to support his aged father, who retires from an active life in favour of his son.

"Filial piety is the root of all virtues" says Confucianism, and certainly it is a basic principle of Oriental morality.

This will explain our family system, according to which two generations and oftentimes three live in the same house, the younger generation feeding or supporting the older people. It is considered a bounden duty of a son in Japan to look after his aged parent, who, in olden days, retired from his hereditary profession in favour of his successor.

Nijushi-ko: Twenty-four Chinese stories of dutiful children, called Nijushi-Ko, had great effects upon our people of old. In every story, Heaven's approval of filial piety is expressed in a supernatual way. To give an instance, a father wanted to eat a bamboo-shot in midwinter, and his dutiful son went to look for one in a bamboo-bush. Sure enough, he found a big shoot appearing above deep snow, out of season.

34. TWOFOLD LIFE OF THE JAPANESE

While the West may be said to have a unified mode of living, the Oriental peoples have each a mode of its own. Influenced as Japan is by the West, she cannot altogether get rid of her traditional way in many respects. A rich family, for instance, lives in a foreign style, in a foreign house, and yet it cannot dispose of some Japanese rooms of *Tatami*, on which the Japanese sit, instead of chairs. A rich man's daughter is dressed in a traditional Japanese dress at the time of her wedding. Girls dress their hair in a non-Japanese style, on ordinary occasions, and yet they will have a Japanese coiffure at the time of a celebration or festival. Most Japanese men are clad in foreign suits when they go to their offices, but they put on Japanese clothing the moment they get home, and office-girls do the same thing, for they go out in foreign dresses, which are taken off

in favour of Japanese dresses when they get home. The Japanese are rice-eaters, like most other Orientals, but the shortage of general materials has forced them to adopt meal-food in place of rice, and they prepare special kinds of bread. And yet they cannot altogether give up their traditional rice. The Japanese live a twofold life, mostly Japanese, but partly Western, and it will be some time before the Japanese are unified in a foreign mode of living.

35. YAMOME OR WIDOWHOOD

When a married man dies, his surviving wife cuts her hair short, leaving three or four inches, or a clasp long. The cut hair is put in his coffin to be buried or cremated, and she will never allow her hair to grow long again. Some widows re-marry, but the remarriage of a widow is a rather exceptional case in Japan, because we have a saying to the effect that it is devotion not to serve two lords or to marry a second husband.

Ancient Chinese graves: When a certain archæologist dug out some ancient graves in North China, he found that many graves contained two bodies, one of which showed a sign of having moved after it was buried. Self-immolation must have been practised in the Orient in the ancient times. Even now, in India, many widows commit self-immolation when their husbands die. Japanese history has very few cases in which a wife committed suicide upon the death of her husband, although many retainers died a loyal death when their lord died.

36. TORIJI OR SUCCESSIVE IDEOGRAPH

Many Japanese families have what is called *Toriji* (lit. successive ideograph), which has been handed down generation after generation in the names of their successors. The founder of the Tokugawa dynasty was called Tokugawa-Iyeyasu 徳川家康 and most of his successors had the ideograph *Iye* 家 in their names, like Iyemitsu 家光, Iyetsuna 家綱, Iyenobu 家宣, Iyetsugu 家繼 and so forth.

Author's Genealogy

Sakai-Tadatsugu 酒井忠次
- „ Iyetsugu „ 家次
- „ Tadakatsu „ 忠勝
- „ Tadamasa „ „ 雅
- „ Tadayoshi „ „ 義
- „ Tadazane „ „ 儀
- „ Tadayori „ „ 寄
- „ Tadaatsu „ „ 温
- „ Tadaari „ „ 徳
- „ Tadataka „ „ 器
- „ Tadaaki „ „ 發
- „ Tadatomo „ „ 寛
- „ Tadazumi „ „ 篤
- „ Tadamichi „ „ 寶
- „ Tadazumi „ „ 篤
- „ Tadayoshi „ „ 良

Sakai-Tadanao 酒井忠直
- „ Naotaka „ 直隆
- „ Naomichi „ „ 通
- „ Naomasa „ „ 豫
- „ Naoyasu „ „ 恭
- „ Naotoyo „ „ 豊
- „ Naohiro „ „ 寛
- „ Naokata „ „ 方
- „ Naoyoshi „ „ 鳳
- „ Naooki „ „ 興
- „ Naotsune „ „ 經

Sakai-Naoatsu 酒井直温
- „ Atsuharu „ 温理

Sakai-Tadatsugu 酒井忠次 founded the family of Sakai, and his direct descendants have the ideograph *Tada* 忠 in their names, as shown above, excepting his son, Iyetsugu 家次, who was so named by taking the ideograph *Iye* 家 after the Shogun Iyeyasu 家康, founder of the Tokugawa dynasty. Now, Sakai-Tadanao 酒井忠直, sixth son of Sakai-Tadakatsu 酒井忠勝, founded a branch-family of Sakai, and his descendants have the ideograph *Nao* 直 in their names. Sakai-Naoyoshi 酒井直鳳, was succeeded by Sakai-Naooki 酒井直興, but Sakai-Naoatsu 酒井直温, another son of Sakai-Naoyoshi, started a new family, and so his descendants have to wear the ideograph *Atsu* 温 and the Author, his son, was named Atsuharu 温理 after Naoatsu 直温.

Torina is a name that the successors of a family use generation after generation. Kawashima-Kimbei, for instance, was the name of the proprietor of a firm, and it was succeeded by his successors of the same family generation after generation; every successor being called by that same name: Kawashima-Kimbei.

37. Linguistic Discrimination of Japanese

To the people of the West, order means equality, while, according to the Oriental ideas, it is scaled and graded. The Japanese have been trained century after century to hold their superiors in high esteem and respect their seniors.

This idea of graded order is most manifest and pronounced in the Japanese language. One and the same thing has to be expressed in different ways according to the social status of the addressees or to our relations with them. We change our expressions according to the addressees. To give a simple example, one may say "Ohayo" to one's equals or inferiors, for the English expression "Good morning." But this expression should not be used to a superior person, to whom we use a more polite expression, saying "Ohayo gozai masu" (I wish you a good morning). "Ohayo" is abbreviated or shortened from the latter expression, and it is considered to be lack of good manners to use an abbreviated expression to a person of a superior social status. Everything has to be expressed in a different way according to the position of the person addressed. Japanese is a language of linguistic discriminations.

The Chinese ideograph 朕 ("We" or "I" for the Sovereign "We") is never used by any person but the Emperor. There are several ideographs meaning death, and each of them has special uses; 崩 (death) is used for a monarch only; 薨 (death) for a court-official of a certain rank and above; 卒 (death) for a petty official; 寂 (death) only for a Buddhist priests, and 死 (death) is used for common people only.

38. HONORIFIC "SAN" FOR MR., MRS., MISS

The Japanese call one another by the name always adding the honorific term "San" after it. It may be omitted in addressing a

person inferior in social status or relation to the speaker, but never in the name of a superior. "San" means either Mr., Mrs., or Miss, applicable to either sex of any age, but its omission from the name of an addressee will be generally taken for impoliteness. "Sakai-San," therefore, means Mr. Sakai, Mrs. Sakai or Miss Sakai.

In addressing a person equal in standing to the speaker or inferior to him, *Kun* may be used in place of *San*, like "Sakai-Kun," meaning Mr. Sakai (Kun is hardly, if ever, used with a woman's name). *Kun* is not used in speaking to a person higher in status than the speaker.

Chan is used in addressing a young child and also among girls in addressing one another, like Aya-Chan, which means Mrs. Aya, or Miss Aya. Specially young children of either sex are addressed with this honorific term "Chan", more than "San".

According to some scholars, "San" has perverted from "Sama", which is a formal term for Mr., Mrs. and Miss, while "Chan" has diminutively perverted from "San".

How Man and Wife address each other: Our conjugal relations stand on inequality. "A wife serves and a husband is served" was a moral keynote of Old Japan, and yet it is still practised. A husband has long been considered to be superior to his wife, who is modest enough to act as if she were an inferior being. A Japanese wife is modesty itself.

A husband refers to his wife by *Kanai* (lit. house-inside) and he addresses her *Omae* (lit. your presence), a term used only to an equal, inferior or junior. A wife will speak of her husband as *Shujin* (lit. master) and address him *Anata* (etymologically, "that direction"), an honorific "you". She will never use *Omae* in addressing her husband.

A man may, and will, call his wife by her given-name without an honorific term, like "Chiyo", instead of "Chiyo-San" (Mrs. Chiyo). But a wife does not usually call her husband by name, but she addresses him *Anata* (etym. "that direction" or "you") because to call a superior person by name is considered impolite in this coun try. She addresses him always with an honorific term. If she has to call him by name, the honorific term, *San* or *Sama*, has to be added to his name, like Kichitaro-San or Kichitaro-Sama, instead of simply Kichitaro, without an honorific term, as he calls his wife; although she may refer to her husband by mentioning his given-name without an honorific term in her talk.

Oku-san: When a man refers to his wife, he will call her "Kanai" (lit. house-inside or my wife). But "your wife" and "his wife" will be "Oku-san", (lit. Mrs. Inside) which is never used by one in speaking of one's own wife.

39. Oharame or Women of Ohara-Village



Two Oharame-girls carrying faggots and flowers on their heads; both wearing a pair of straw-sandals (waraji)

Ohara is a village just a few miles from Kyoto, the old Imperial Capital. It was from this village that wood and charcoals were supplied to the Imperial Capital in olden days. They were carried by the women of the village on their heads, instead of the backs, as most Japanese carry things, and the women have very strong neck-power. And they were clad often uniformly in *Tsutsuppo* (tight-sleeved coat) of *Kasuri* (splashed) patterns. They are known by the name of *Oharame* (lit. Ohara women), and they retain the custom of carrying things on their heads.

Women of Oshima and some other islands carry a pail full of water on their heads.

40. KOJIKI OR BEGGARS

Western tourists are surprised at finding large hordes of *Kojiki*, or beggars in the Orient. There are several causes and reasons which account for their existence in several Asiatic countries. According to Buddhism, for one thing, begging is doubly blessed, for begging helps charity. A Buddhist priest, who lives entirely upon alms or, as he claims, on what the Lord Buddha gives him, lives only in devotion, doing nothing by way of earning his livelihood. He goes begging, practising a Buddhist mendicancy and chants a passage from the Buddhist sutra, door after door, praying for the salvation of the people, who repay him in money or kind. Besides, we have a saying to the effect that one who goes begging for three days will never quit begging, and there is a philosophy in this saying, which appeals to the nature of man. According to a statistic report issued by the Government, few vagrant beggars in Japan are illiterate, and among them there are graduates of universities and colleges, to say little of those who finished education in high schools and elementary schools. Besides, begging is a vocation with them, and they are clad in rags when they go begging, although many of them live decently like ordinary citizens and own large properties. One will often find a beggar who takes a child with him. Oftentimes such a child is one hired for a begging purpose, for which a certain amount of money is paid per day or per evening.

41. MEKURA OR BLINDMEN

Japan has approximately 50 thousand *Mekura* or blindmen, all told, most of whom are engaged in the business of massage, shampooing, and acupuncture (needle-cure), which have been almost exclusively practised by the sightless people since olden times. Our musicians of old were all blindmen and they sang stories to the playing of their lute. Even now some of the best musicians are blind. A blind woman-musician, who was called *Goze*, was a street-singer. We have may blind teachers of *Go* (checkers), who give lessons in the pastime of *Go*. Bakin Takizawa, who wrote the undying novel called *Hakkenden* (lit. eight-dog biography), on which he spent twenty-seven years, became blind before he finished his book, which he completed with the help of his daughter-in-law.



A blind musician playing Satsuma-biwa

42. HOKIICHI HANAWA, A BLIND SCHOLAR

Hokiichi Hanawa was born in 1746 and died in 1821. He lost his sight when he was seven years old. He confined himself in the Tenjin shrine, which is dedicated to the deity of letters, twice in a 1,000-day prayer for help from above. The blindman made up his mind to compile a book of classified quotations for all classical books in Japan. He observed *Shio-dachi* (lit. abstinence from salt) making an oath that he would never taste salt for a certain period of time; for, according to Buddhism, such self-abnegation will invoke the grace of a deity. Hokiichi spent full 39 years on his work. Blind as he was, he succeeded in compiling the *Gunjo-ruiju* (lit. many books categorically classified) of 635 volumes including 1530 books all alphabetically (Japanese) classified.

One summer's evening Hokiichi was giving a lesson in Chinese classics. A draught of wind came in and the light was put out. "The light has gone, Mr. Teacher," said one of his pupils. "Please wait a while till we get a light." "Can't you see when the light is gone" the blind teacher asked. "How inconvenient it is to be eye-open."

43. BLINDMAN RECEIVING "ONE EYE"

Shogun Tsunayoshi, the eighth of the Tokugawa dynasty, suffered from some kind of ailment (presumably rheumatism), and Waichi Sugiyama, a blind masseur, was called to give him a treatment. When the Shogun was cured, he wanted to show his appreciation in kind. He asked the blind physician what he wanted to receive in return, promising that he would give anything that the blindman might desire to have. When, after some hesitation, the blindman asked for an eye, the Shogun, not at all discomfitured, said: "Very well, blindman, you shall have one." And Waichi Sugiyama received a place called "Hitotsu-me" (lit. one-eye) in Honjo, Edo (present Tokyo), instead of a real eye. The blindman resided there and he built the first blind school in Japan in the 17th century.

Waichi Sugiyama attributed his success to the patronage and protection of Benzaiten (Sarasvati), goddess of music, of Enoshima Isle, near Kamakura, and he built a copy of the isle on his land, which is a historic place in Tokyo.

44. BANZAI OR THREE CHEERS



Manzai: Ebisu (left) who, carrying a fan, a symbol of prosperity, chants exorcism and Daikoku (right) beats a tsuzumi-drum

Banzai, 萬歲 which is the Japanese "three cheers", means "ten thousand years" or "long live". It is shouted chiefly when the people greet the Emperor. During the war, the people shouted *Banzai* when they saw off soldiers going to the front. *Banzai* was shouted very early in history, but it was in 1899, when the old Constitution was promulgated, that it was shouted for the first time in the same way that it is now.

Manzai: On the New Year's days a pair of street-singers visit houses door after door to drive evil by chanting some words of exorcism. They are called Manzai 萬歲 also meaning "ten thousand years" with a slight different pronunciation. Originally, Manzai, the two singers, represent Daikoku and Ebisu, two deities of good luck.

45. AGE OF THE JAPANESE

In Japan everybody gets older by one year on New Year's day. One who is born on Dec. 30 or even on New Year's eve, will be "two years old" in New Year. While, in the West, age is counted by the number of months, our age is counted by the number of the years we are in. When we say that one is ten years old, we do not mean that one is so many years old, but that one is in the tenth year of one's life.

We have a zodiac calendar of twelve signs: rat, bull, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog and wild boar, each of which is assigned to a year as well as to each day of the year,

being repeated in every thirteen years and days. We have the way of telling our age by the name of a zodiac sign that represents the year of birth. Suppose you were to ask an old man how old he is. He might say in reply: "I am the horse", which means that he was born in 1882, 1894, 1906, or 1918. As each zodiac sign is repeated in every thirteenth year, one can tell the age of any person if the zodiac sign of his birth-year is told.

The writer was born on Dec. 28th, 1875. On Jan. 1st, 1876, four days later, I was two years old, or I was in my second year.

46. BLACK HAIR OF THE JAPANESE

It is noticeable that, while the hair of the Americans has various colours, the Japanese men and women have jet-black straight hair, and they are proud of their black hair, liking no other colour for their hair. If a girl should have brownish or blondish hairs on her head, as she sometimes has, she would pull them out. In olden days a black kind of lotion, or paulownia wood, charred in a closed jar, was used to keep our hair black. Camellia-oil is considered to make the best kind of lotion to keep Japanese hair black. A Japanese girl of old never cut her hair short, but, on the contrary, she was proud of her long hair.

Hair as souvenir: During the war, everybody who went to the front left just a little hair behind at home. It was to be buried in place of his body in case when his remains should not be sent back after his death.

No making-up in presence of husband: No samurai-woman of our feudal days dressed herself or made her face up in the presence of her husband. It was considered a shame for a woman of old to show her face or hair undressed to her husband. It is traditionally said that a woman used tooth-black and lip-red only to please her husband.

Mongolian spot: Almost every Japanese baby has a Mongolian spot on its body, often on an upper part of a leg or on a lower part of the trunk. It is a small blue spot, which usually disappears before the baby grows ten years old. Tradition has it that the mark was made by Emma, King of the dead, who pinched the baby in its previous existence.

Hair story: The Dojo-ji Temple, situated in Kii province, has the following story told about its foundation.

Hayataka (lit. quick falcon) was a fisherman who lived at the village of Hidaka (lit. sun-high) of Kii Province during the reign of Emperor Tenji. Because he had no child for a long time in his married life, a prayer was offered to the Hachiman shrine of his village for the birth of a child.

A daughter was born to him and she was named Omiya (lit. shrine) because she was given by the Hachiman shrine. Strange to tell, however, Omiya had hardly any hair on her head. So her

parents prayed again for the growth of her hair at a shrine dedicated to Kannon, Goddess of Mercy.

Subsequently, her hair grew longer than normal, being over 6 ft. long. Her parents told her to take good care of her hair and even those hairs which came off, and she kept them very carefully after drying them in the sun.

One day an Imperial court-guard discovered a few hairs hanging down from the nest of a swarrow under the eaves of the Palace. The curious Imperial Court-Minister, Fuhito Fujiwara, sent out a messenger in search of a girl who had such long hair, and Omiya was taken into the Imperial court, where she became a favorite with Emperor Mommu.

Omiya wanted to dedicate a temple to Buddhism with a prayer for the peaceful repose of the departed souls of her parents. It was named Dojo-ji Temple 道成寺 because the temple was built by Governor Michinari 道成 (which are also pronounced Dojo) (ji 寺 temple).

Dojo 道成, by the way, means "enlightenment."

47. NYUBAI OR RAINY SEASON

Nyubai or *Baiu* (rainy season), according to the old or lunar calendar, begins officially about the middle of June to last for about a month. *Nyubai*, as the ideographs 入梅, now stand, means "entry to the plum (season)," while the Chinese ideographs 梅雨 for *Baiu*, stand for "plum-rain". These names suggest that the rainy season comes when *ume* or plum 梅 gets ripe. According to some scholars, however, *Baiu* means "mildew-rain" because everything mildews during the rainy season, for about a month. As a rule, we have cloudy and sultry days during the *Nyubai* season, with many rainy days, which are sometimes visited by a heavy storm. It is popularly believed that a thunder storm heralds the end of the rainy season.

The rainly season is mentioned in the old and lunar calendar, but the new and solar calendar, adopted by the Home Ministry, does not officially recognize it.

48. JUKYO OR CONFUCIANISM

Jukyo 儒教, as the Japanese read the Chinese ideographs, or Confucianism, is the teachings of Confucius 孔子, (551-478 B.C.) a Chinese savant, who lived some 2500 years ago. He was once the premier of his local clan called Lu, but he spent most of his life teaching morals and moral precepts. His teachings came over to Japan early in her history, and, although once it was thrown into

the shade by Buddhism, which was introduced much later, Confucianism made its way into the samurai class of the Japanese in later generations, till our samurai of old were much more influenced by Confucianism than by the teachings of Buddhism. Confucianism emphasizes the worship of Heaven, basing its principles on loyalty, patriotism, and specially filial piety, which Confucius says is the root of all morals. Confucius advanced a morality of a graded order.



Confucius 孔子

Don'ts: Our education of children is more negative than positive with ever so many dont's, of which a few are mentioned, besides many more mentioned elsewhere:

1. Don't steal anything offered to a shrine or temple, lest you should get accursed.
2. Don't lie down immediately after a meal, lest you should turn into a cow,
3. Don't waste a single grain of rice, lest you should get blind.
4. Don't cut your nails off after dark, lest you should be away at the time when your parent dies.
5. Don't get a photograph of three persons taken lest one of them, most likely the one in the middle, should soon die.
6. Don't move about, girl, at table, lest you should marry several times.
7. Don't eat Sekihan (coloured steamed-rice) with tea poured over it, girl, lest you should have a rainy day at your wedding.
8. Don't keep your front uncovered, child, lest Kaminari (thunder) should come and take out your navel.
9. Don't add a second storey on a flat house, lest death should soon visit the family.
10. Don't build a toilet in the Dog-wild-boar (NW) of a house, lest some mishap should befall the family.

49. VISIT WITH A JAPANESE HOME

An average Japanese house has no door-bell at its entrance, but it is so open that a visitor can announce his visit by saying at the entrance: "Gomen kudasai" (lit. excuse me). A maid or some one else will come out to meet the visitor, who will be asked to walk in. He will have to take his shoes off, both of which have to be put side by side, with the toe-side out. If the two shoes are left irregularly, they will be put in order by the family with the toe-side out. A Japanese cushion will be offered, but a "polite" visitor will take it after he is asked several times, and he will say that he does so in conformity with good manners. A visitor will take his

overcoat off soon after he enters the house, and he will say *Gomen Kudasai* (excuse me) if he has to keep it on. We do not shake hands with a visitor, but we bend our heads low instead. A Japanese host or hostess does not ask if a visitor cares for a cup of tea, which is always served to him no matter at what time he may pay a visit. A Japanese will not be pleased if a visitor takes only one cup of tea, and a careful visitor will have a second help of tea. Even a meal is served to an unexpected visitor if he stays on till about a meal-time, though one would do well to avoid paying a visit about a meal time.

50. ARCHITECTURE

Wooden structure has been the basic form of Japanese architecture since ancient times, and Japan has made unique and typical development in wooden buildings. The Japanese are very simple in their taste and their house is simplicity itself. In the first place, the Japanese house is open with few walls around its rooms, which have few decorations. According to some scholars, the open and simple house of Japan points to the southern origin of the Japanese. Wooden building may also account for the open rooms of the Japanese house because they require good ventilation. It is constructed in such a way as will stand an earthquake, which takes place so frequently in Japan. The Japanese use little varnishing or painting on their house, the natural or age color of which is much prized by the Japanese. Nor are many nails used in the Japanese houses. A shrine, a temple and a royal house have very few nails, but their



Feudal Castle

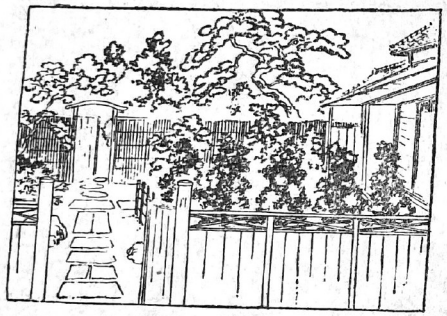
timbers are chiefly mortised. Timbers are very often artificially cracked to keep termites away as well as natural cracking. And a Japanese house is very high floored.



Shishii-Den Palace

The building materials of the Japanese house are cryptomeria, pine, quercus, maple, arbor-vitae, pine, beech, paulownia, cypress, etc.

51. A JAPANESE HOUSE

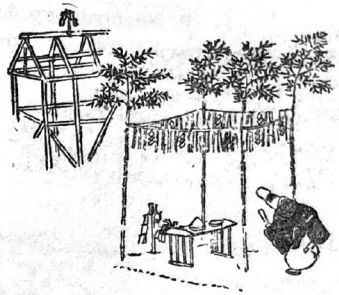


A number of stepping-stones, an approach

An approach between a gate and a porch runs, as a rule, slant either to the left or to the right. When it has to run straight direct, something has to be planted before the porch. *Genkan* or porch is usually concrete-floored and the Japanese take off their *geta*, footgear, in the concrete porch. A Japanese room, as a rule, is very small, and it contains 3, 4½, 6, 8 or 12 mats. Most rooms are partitioned with sliding-doors called *Kara-kami* (lit. Chinese sliding-door) and *Shoji* (lit. partition-small). These sliding-doors can be easily taken off to make a larger room of smaller ones. We do not use chairs and tables, but we sit on bent knees on the *Tatami* or rush-mat and most rooms have very few



Nikko buildings, timbers all mortised without using nails



Shinto priest purifying the site of a building. A small Shinto altar is made surrounded with four bamboos; Shime-nawa or sacred rope above; several kinds of food offered on the stand; a zigzag pieces of paper behind the stand representing a deity; the priest reading an address for purification

decorations. Pieces of furniture and art-objects are put away into *Oshi-ire* or closet until they are used. Each guest-room or important room has *Toko-no-Ma* or alcove, where a piece or two of art-objects are displayed. A Japanese roof is a beauty. Formerly it was thatched with miscanthus, but most roofs are now tiled or tin-covered.

Jichin-sai (lit. land-purifying ceremony): A Shinto priest will observe Jichin-sai to purify a building-site with Shinto retuals before construction begins.

52. SHOSOIN REPOSITORY

The Shosoin Repository, Nara, was built in 757 A. D. for the chief purpose of preserving the personal effects and treasures of Emperor Koken. It is a house of three log-buildings designed to keep off moisture, and it contains a wonderful collection of ancient articles, all of which are older than the buildings are. They are Buddhist and other religious articles, military weapons, musical instruments, theatrical requisites, silver-ware, bronze goods, porcelain, lacquer-ware, dressing articles, mirrors, paintings, masks, glass-ware, playthings, toys, etc. There are over 69,000 jewels, all brought over to Japan before the buildings were completed, or before Emperor Koken died. According to a certain music authority, the Repository contains an ancient Assyrian musical instrument, which is said to be over 3,000 years old. There are 3,763 arrows of different kinds. Many articles preserved in the Repository are not of Japan make, but they are imported from the Continent; namely, from India, Persia, Tibet, and other Asiatic countries. It is indeed wonderful that these are preserved perfect all these years in this country of high humidity. These articles are not only treasures of Japan, but of several other Asiatic countries and the whole world at large.

53. HORYU-JI TEMPLE

(Oldest Wooden Building in the World)

The Horyu-ji Temple, at Nara, which was built in 607 A. D., has been rebuilt several times, but it has a part which stands as it was built first, and it is said to be the oldest wooden building in the world.

When Emperor Yomei was very seriously ill, he made up his mind to dedicate a temple to the Buddha, but he died without realizing his cherished desire. Empress Suiko, (33rd), with the help of Regent-Prince Shotoku, dedicated a temple to Buddhism, with a prayer for the peaceful repose of the soul of the Emperor. It was called Horyu-ji Temple (lit. Buddhism-prosperity Temple). The temple has several famous buildings, such as Kondo (lit. golden-hall), Yume-dono (lit. dream-hall), Goju-no-To (lit. five-storeyed pagoda), Sharido (lit. ashes-hall), etc. Yume-dono or Dream Hall stands on the very site where Prince Shotoku died in 621 A.D. The Horyu-ji Temple has many old statues and other precious pieces of art as old as the temple itself.



Horyu-ji Temple Kondo at Nara

Tamamushi-no-Zushi (lit. beetle-niche) is said to be one of the most wonderful pieces of art in Japan. It is decorated with the wings of beetles called Tamamushi (lit. gem-beetle) and its inside is beautifully painted with mardasang-oil. It is 7 ft (Japanese) high and three Buddhist statues are enshrined in it. It is preserved in the Horyu-ji Temple.

54. Goju-no-To or Five-storeyed Pagoda



Goju-no-To (five-storeyed pagoda) built for the veneration of some Buddhist statues

Goju-no-To (lit. five-storeyed pagoda) or five-storeyed stupa is found all over the country. It is a Buddhist tower or stupa erected for several reasons or purposes. It is sometimes built as a part of a Buddhist cathedral, as a stupa to contain the sacred ashes of the Buddha or some other Buddhist saints, or as a memorial tower to pray for the peaceful repose of a great saint.

Goju-no-To, as the name indicates, is five-storeyed and it is, generally speaking, 320 Japanese feet high, although a certain Goju-no-To, now extinct, is said to have been as high as 840 ft.

Goju-no-To or five-storeyed pagoda represents the five natural elements of ground, water, fire, wind and sky, although a stupa is not necessarily five-storeyed, for it is sometimes three-storeyed.

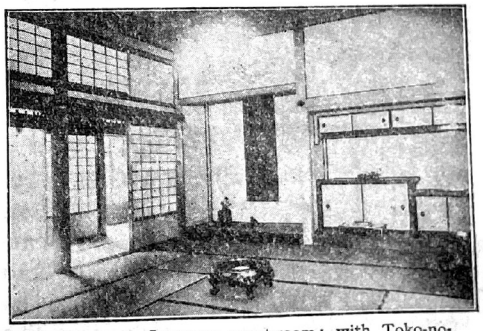
Every Goju-no-To has Kyurinto or nine-ring-tower on its roof, topped with Suien (lit. spray of water), which is a charm against a fire.

55. FLAT HOUSES IN JAPAN

Generally speaking, Japan has comparatively few storeyed houses, for most houses in Japan are flat. There may be several reasons for our having more flat houses than storeyed. Flat construction is much safer for a wooden building, for one thing, while a storeyed house is dangerous and collapses easily at the time of an earthquake, which occurs very frequently in Japan. The country, which is situated near the South Seas, where a tyfoon originates, is often visited by it, and a flat house withstands a tyfoon better than does a storeyed one. Besides, it is against the spirit of the pure Japanese, who have great respects for superiors and seniors, to walk over or above their heads. A wife will usually walk a few steps after her husband, and a pupil is trained, according to Confucianism, to walk "seven steps after his teacher, so that his shadow may not be stepped upon." Japanese of old could not bear the idea of walking upstairs, according to strict etiquette, above the heads of their superiors or seniors.

When the Emperor passed along a street, the people had to close their houses, instead of looking out to see the Emperor. This is why most houses in Kyoto and its vicinity have lattice-doors along the streets.

56. KYAKUMA OR GUEST-ROOM



Kyakuma, a Japanese guest-room: with Toko-no-Ma (alcove), Shoji (paper-sliding-door) and Tatami (mat)

The Japanese, as a rule, do not use chairs and tables, but they sit on their bent knees on *Tatami* or rush-mat. *Tatami* is approximately 6 × 3 ft. large, and a Japanese room is measured with the number of mats it contains; like a 4½-mat room, a 6-mat room, a 8-mat room and so on.

A Japanese room is partitioned with *Shoji* and *Karakami*, which are sliding-doors, and they can be easily taken off to make a large room. *Kyakuma*, or a Japanese guest-room, is simple and open. It

has hardly any furniture. A cushion, called *Zabuton*, is offered for every visitor to sit on, instead of a chair. Every guest-room has *Toko-no-ma*, an alcove, which is the most important part in it, and a guest is always seated before it. There is *Kakemono* or hanging, either of calligraphy or painting, in the alcove which may also have an incense-burner or some arranged flowers.

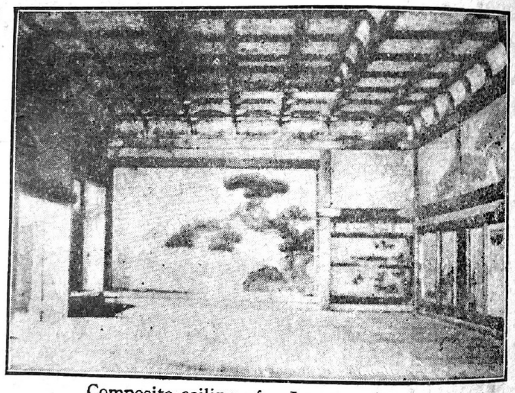
A Japanese house has no heating-apparatus, but every room has a fire-brazier or charcoal-burner called *Hibachi*. Some charcoals are burned in winter and all the members of a family gather together around them, holding their hands over the fire-brazier. *Hibachi* will be offered to a visitor, who will hold his hands out to warm them over it, or one may be placed between the host and guest.

A guest-room, as a rule, is almost devoid of pieces of art. *Gaku*, either of calligraphy or a picture in a frame, may be found above the lintel in a guest-room.

The Japanese will not sweep a room immediately after a visitor left it, because to do so would mean disrespect for the visitor,

57. SLIDING-DOORS

A Japanese house is built open with few walls between rooms, which are partitioned usually with sliding-doors. Mainly speaking, there are two kinds of sliding-doors: *Kara-kami* and *Shoji*. *Karakami*, which literally means "Chinese paper," is made of course or "Chinese" kind of paper pasted on a frame-work, while *Shoji* (lit. partition-small) is made of white paper, which is specially manufactured for its purpose. Both *Karakami* and *Shoji* can be easily taken off to make one larger room of those partitioned by them. A Japanese room has no heating-apparatus, and small *Hibachi* (lit. fire-basin) or a fire-brazier



Composite ceiling of a Japanese house



Full-dressed guest, (right) seated before Toko-no-ma (alcove) is entertained by a host (left); Tabako-bon (tobacco-tray) and two tea-cups between them

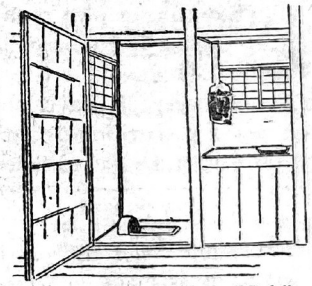
(or charcoal-burner) is the only heater we have in a Japanese room. But these sliding-doors seem to keep our room warmer than glass-windows do.

While the paper of *Shoji* is always purely white, *Karakami* has a course kind of paper, which has some patterns or it may have some pictures painted on it.

58. TATAMI OR JAPANESE MAT

A Japanese house has little wooden floor, and most of its rooms are floored with *Tatami* (lit. folding). *Tatami*, approximately 3 by 6 ft., is made of rush mounted on a rice-straw ground, about 2 inches thick, which makes *Tatami* soft and pleasant to step on. Japanese rooms are measured by the number of *Tatami* they contain: such as a 3-mat room, a 4½-mat room, a 6-mat room, a 8-mat room, a 10-mat room, and so on; the largest room containing 100 mats in it. Because the Japanese wear no footwear inside a house, a rush-mat lasts for a few years and when *Tatami* is worn out its rush-cover is renewed, its rice-straw ground lasting permanently for many years.

59. BENJO OR TOILET



Benjo: (Left) Benjo or "Sink" over which one crouches; (right) barrel containing water for washing hands

A lavatory or toilet is called *Benjo* (lit. "motion"-place) in the common Japanese language. A polite lady will speak of it as *Gofujo* (lit. honorable-impurity) or *Habakari* (lit. impoliteness). A Japanese toilet has three compartments, each about a meter square. One of them is a men's room, and another is a place where we wash our hands, according to which *Benjo* is often referred to as *Te-arai* (lit. hand-washing) or more politely, *O-Te-arai* (lit. honorable-hand-washing). The third closet has an oblong hole, for sink or "stool" in the middle, and one will crouch over the hole when it is used.

In a literary writing, a toilet is mentioned as Kawaya (lit. river-shed), presumably because in olden days, as is still seen in remote places, a stream was used in place of a stool.
Few houses in Japan have Benjo in the zodiac direction of Inu-i (lit. dog-wild boar or NNW), which is always avoided in building Benjo.

60. HATAGOYA OR JAPANESE INN

Hatagoya or, as it is also called, *Yadoya*, (Japanese inn) will be quite an experience to a foreign tourist. When you arrive at an inn, a number of waitresses will meet you sitting politely on their bent knees on a wooden floor with a low bow or doubling their bodies till their faces almost touch the back of their hands, which are politely put on the wooden floor. You will be taken into a Japanese room of simplicity, which is devoid of any decoration, save for a piece of art or two in *Toko-no-Ma* or alcove. The room, usually floored with six or eight mats, will be your only room during your stay in the inn. The proprietor, or a chief clerk, will come in to ask you to register your name, age, occupation and address, and he will also ask the grade of room-rate you may take. You will receive a loose Japanese clothing to put on instead of your foreign suit. A tea-kettle of hot-water and a tray of a tea-set will be brought in by a maid, who will make green tea for you. You will have a Japanese bath in a Japanese bath-tub, in which you must not use soap. An evening meal is brought into your room on a small *Ozen*, a meal-tray. A Japanese inn serves *table d'hote*, not *a la carte*, instead of a course, and our inn is run on the American plan. You will see no bed-stead in the room, but your bed and cover, both wadded soft and thick, will be brought in when you go to bed, and they will be folded up in the morning to be taken away. A morning meal will be served in the same way in your own room. They will bring in your bill before you leave the inn in the morning.

Japanese hotel-rooms not locked: Every guest-room of a foreign-style hotel has a key and a guest locks its door when he leaves the room. Most guest-rooms of a Japanese inn are partitioned with *Karakami*, (sliding-doors), which are not, and cannot, be locked when the guests leave the rooms.

Cha-dai (lit. tea-money) is a kind of hotel-tip. It is paid in addition to the bill. There is no fixed rate for Cha-dai, which is quite optional, although many guests will pay more than their bill.

61. Watari-zome or First Bridge-Crossing

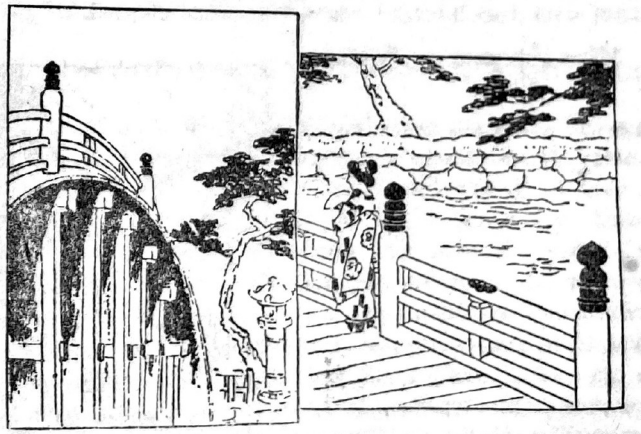
When a bridge is constructed over a river, the ceremony of *Watari-zome* (lit. first bridge-crossing) is observed before it is opened to the public. A Shinto altar is prepared at one end of the new bridge, surrounded with some bamboo-branches which are purified with *Shimenawa*, sacred rope of Shintoism. Some edible articles, such as fruits, vegetables, fish, fowl, and sweets are offered on the altar. A Shinto priest, clad in a regular Shinto robe of pure white,

will read an address to the spirit of the river praying for the protection of those who will cross the bridge after the bridge is opened to the public. After the Shinto rituals are conducted by the priest, three couples of three generations of the same family will cross the bridge, the oldest couple leading the others, after the Shinto priest,



Watari-zome or First Bridge-Crossing: three generations of one family crossing bridge after a Shinto priest

who will lead the bridge-crossing procession, which will consist of local magistrates, bridge-construction committee, guests who are invited on the occasion and lastly the general public. Three couples of three successive generations are necessary at the ceremony of *Watari-zome*, as a symbol of long prosperity.



Two bridges: (right) ordinary and (left) Taiko-bashi (lit. drum-shaped bridge)

62. IKKOKU-BASHI BRIDGE

There is a bridge called Ikkoku-Bashi Bridge near the Bank of Japan, Tokyo. It has the following story told about its name, Ikkoku meaning one *koku* (= 4.9 bushels).

The Bank of Japan stands on the site of old gold-mint in Japan, the master of which was for generations called Goto (lit. rear-wistaria). There lived a drygoods dealer on the other side of a moat which is situated near the bank. His name was also Goto. When a bridge was constructed over the moat, between the two Goto-families, it was called Ikkoku-Bashi (or more properly Ichi-koku-Bashi) Bridge, because two *Goto*, sounding homonymously like two five-to (*to*=half *Koku* or 2.45 bushels), are suggestive of one *koku* or, as we call it, Ichi-koku, or Ikkoku for short. In feudal days when salaries and allowances were paid in rice, two "2.45-bushels" sounded much better than two "wistaria-trees"; hence the name.

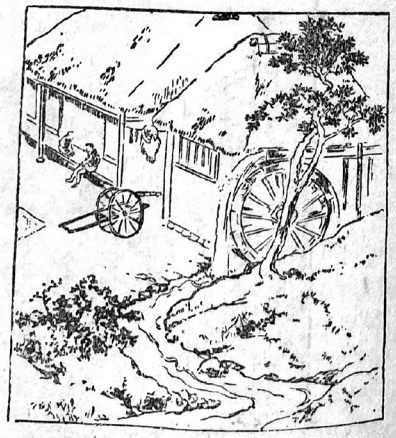
63. Eidai-Bashi or Long-generations Bridge

Eidai-Bashi Bridge (lit. long-generations), one of the most famous bridges in Tokyo, has the following story told about its origin.

Iyemitsu Tokugawa, who built the Mausolea of Nikko, reached forty-second years of age. He knew that it was an unlucky age, when some misfortune might befall him. He wanted to prevent the misfortune that might be imminent, and he asked his retainers what he should do to ward the evil off. He was told to build a bridge for the benefit of the people for long generations (=*Eidai*). Hence a bridge was built over the River Sumida and it was named Eidai-Bashi Bridge or Long-generations Bridge and many people cross it even after over two hundred years have since elapsed.

64. Mizu-Kuruma or Water-Wheel

One will often see, travelling in the country, *Mizu-kuruma* or water-wheel, over 10 ft. in diameter, turning round and round, close by a farmer's house. It is turned round by the water of a stream running beside the house to polish rice. As the wheel turns round and round, it presses one end of a long shaft, lifting up a stone-pestle attached at its other end. The pestle soon drops down to strike rice in a mortar



A farm-house and a water-wheel

under it. This is constantly repeated as the wheel is turned by running water. It goes on and on automatically till rice is polished.

65. IDO OR JAPANESE WELL



Ido or well: A girl drawing water from a well with a water-bucket put at the lower end of a bamboo-pole

Little is known when a well was first drilled in Japan, although mention is made, in the *Kojiki*, the oldest annals of Japan, of a prehistoric princess called Miwi-no-Kami (lit. honorable well-princess), who is believed to have taught the Japanese how to drill a well. A well is generally drilled in a round form, about 4 meters in diameter and 20 to 30 ft. deep, straight down into the ground. In olden days a well was dug by a special class of low people in Japan. Water is drawn up by means of a bucket, which is tied at the lower end of a long bamboo-pole. It may be tied on a lower end of a straw-rope, which a drawer tuckles up to draw water. Or a bucket may be put at either end of a rope, which turns up and down, on a wheel as the drawer pulls the rope up. While one bucket is up, the other goes down to the water, which is drawn up alternately with the two buckets. The rope is turned up and down by hands.

According to the Fudoki (lit. Records of customs and land), a well was dug every time when an illustrious guest was received and entertained in olden days.

66. JAPANESE, A LANGUAGE OF PARLANCES

Mainly speaking, the Japanese language has two different styles: written and spoken; one literary and the other colloquial. The colloquial style of the language is as different from the written form as poetry is from prose in the English language. While one will say, for instance, "Boku wa kita" (lit. I have come), its written style is "Yo wa kitareri" (lit. I have come), for which there are several different expressions. A woman will use a still different form, and may say "Watakushi wa mairi mashita" (lit. I have come), for which the epistolic form of the language has "Shosei sanjo tsuka-matsuri soro" (lit. I have come). The ordinary written and epistolic languages are written in entirely different styles. Then young children have a style of their own, which is used only among themselves.

They have *wan-wan* (lit. bow-bow) and *nya-nya* (lit. mew-mew) for *Inu* (dog) and *neko* (cat), respectively, used by the grownup people *Oppai* is a children's word for *Chichi* used by an adult for "milk" or "breast", and they will call a train *kichapoppo* (lit. train-puff-puff) for *kisha* used by a grownup person for "train". The Japanese language has a different parlance for a different class of people, or a different scale of life, in both written and spoken languages.

67. WRITTEN LANGUAGE OF JAPAN

Mainly speaking, the written language of Japan is of two kinds: *Kanji* (lit. Han-dynasty letters) and *Kana* (lit. temporary letters). The former of Chinese origin is borrowed by the Japanese; the latter, of Japanese invention, is a syllabary. The Chinese ideographs, numbering over 50,000, all told, are hieroglyphic in their origin; every letter meaning something, like 人 for "man", 天 for "heaven", 川 for "river", 木 for "tree", etc. The Imperial Government of Japan restricted the number of *Kanji* to be taught in the elementary school to a little over a thousand, which every school-child has to memorize.

Kana is invented in Japan by simplifying the Chinese ideographs. There are two kinds: *Gojuon* (lit. 50-sounds) and *I-ro-ha*, according to their arrangements; and *Kata-Kana* (lit. one-side *Kana*) or a print style and *Hira-gana* (lit. plain-*Kana*) or script style. The *Kana* letters are syllabic, having no special meaning in themselves. They are used to supplement the use of *Kanji* or to express declension, the conjugation of verbs, and other grammatical changes. The *Jindai-moji* are used chiefly in the charms issued by the Shinto shrines.

Jindai-moii (prehistoric): There is a kind of characters called Jindai-Moji (lit. God-day letters) or prehistoric letters, which are said to have been invented in Japan before the Chinese ideographs were brought over in the third century, although the University scholars deny their existence.

KANA, THE JAPANESE ALPHABET

Kata-Kana (square) Letters

ア	イ	ウ	エ	オ
(a)	(i)	(u)	(e)	(o)
サ	シ	ス	セ	ソ
(sa)	(shi)	(su)	(se)	(so)
ナ	ニ	ヌ	ネ	ノ
(na)	(ni)	(nu)	(ne)	(no)
マ	ミ	ム	メ	モ
(ma)	(mi)	(mu)	(me)	(mo)

カ	キ	ク	ケ	コ
(ka)	(ki)	(ku)	(ke)	(ko)
タ	チ	ツ	テ	ト
(ta)	(chi)	(tsu)	(te)	(to)
ハ	ヒ	フ	ヘ	ホ
(ha)	(hi)	(fu)	(he)	(ho)
ヤ	イ	ユ	エ	ヨ
(ya)	(i)	(yu)	(ye)	(yo)

ラ	リ	ル	レ	ロ	ワ	キ	ウ	ヱ	ヲ
(ra)	(ri)	(ru)	(re)	(ro)	(wa)	(wi)	(u)	(we)	(wo)

ン (n) "E" is pronounced like "e" of "get".

FLAT SOUNDS

ガ	ギ	グ	ゲ	ゴ
(ga)	(gi)	(gu)	(ge)	(go)
ザ	ジ	ズ	ゼ	ゾ
(za)	(ji)	(zu)	(ze)	(zo)
ダ	ヂ	ヅ	デ	ド
(da)	(ji)	(zu)	(de)	(do)
バ	ビ	ブ	ベ	ボ
(ba)	(bi)	(bu)	(be)	(bo)
パ	ピ	プ	ペ	ポ
(pa)	(pi)	(pu)	(pe)	(po)

HIRA-GANA (SCRIPT) LETTERS

い	ろ	は	に	ほ	へ	と	ち
(i)	(ro)	(ha)	(ni)	(ho)	(he)	(to)	(chi)
り	ぬ	る	を	わ	か	よ	た
(ri)	(nu)	(ru)	(o)	(wa)	(ka)	(yo)	(ta)
れ	そ	つ	ね	な	ら	む	う
(re)	(so)	(tsu)	(ne)	(na)	(ra)	(mu)	(u)
ゐ	の	お	く	や	ま	け	ふ
(wi)	(no)	(o)	(ku)	(ya)	(ma)	(ke)	(fu)
	え	て	あ	さ	き	ゆ	め
(ko)	(e)	(te)	(a)	(sa)	(ki)	(yu)	(me)
み	し	ゑ	ひ	も	せ	す	ん
(mi)	(shi)	(we)	(hi)	(mo)	(se)	(su)	(n)

Kata-Kana is divided into ten lines of five syllabic letters each; while Hira-gana is a set of forty-seven letters (or forty-eight including "n") undivided. "G" is always pronounced hard.

I-ro-ha is said to have been invented by Priest Kobo (773-835) with the following Buddhist meaning:

"Fragrant though bright flowers are,
Nevertheless they scatter;
Who in this world remains unaltered?
Crossing today the deep mountains
Of vicissitudes everchanging
Evanescent dreams I'll see no more,
Nor shall I drink too deep."

68. UTA OR JAPANESE POETRY

Uta, also called *Waka* (lit. Japanese poetry), consists of 31 syllables, which are made up of 5-7-5-7-7 syllables, as seen in the following poem written by Emperor Meiji:

5. "Yomo-no-Umi
7. Mina Harakara to
5. Omou Yo ni
7. Nado Nami-kaze no
7. Tachi-sawagu ran."

(All seas of the Four Sides
As brothers and sisters are considered,
Why should in life
The wind and the waves turbulent be?)

The idea of universal brotherhood is expressed in this brief ode of 31 syllables. I will give another poem:

5. "Yoshi-no-Yama
7. Kasumi-no-Oku wa
5. Shirane domo
7. Miyuru Kagiriwa
7. Sakura nari keri."

(Mt. Yoshino
Behind the mist
I know not what there may be,
But as far as the eye can reach
All is cherries.)

Optimism is expressed in this short ode. The poet sees nothing but beauty in nature, though he cannot tell what is hidden behind the mist. Japanese poetry tries to express anything in 31 syllables. I will quote one more 31-syllable poem:

5. "Koto tare ba
7. Taru ni makase te
5. Koto tarazu
7. Tara de Koto taru
7. Mikoso yasu kere."

(Sufficiency becomes insufficiency
Because of its own sufficiency:
Happy is one who makes sufficiency
Out of insufficiency.)

Sogi, a Poet: Sogi, a well-known poet, was travelling alone on the old Tokaido road. When he came to Hakone, well-known as a den of robbers and highwaymen, he was caught by a robber, who stripped the poet of everything he had on his body. He thought that he could now go on, when the robber stopped him, saying: "One thing more. Give me your beard." "What will you do with it?" asked the poet. "Why, I will take it to Kyoto, where I will get a duster made of it," was the reply. Thereupon, the poet improvised a 31-syllable poem in Japanese, running in effect. "Spare me the duster at least, until I take leave of this world of dust." The highwayman burst out laughing, and he gave everything back to the poet, whom he led to a safe place out of the robbers' way.

A modern poet smokes while thinking, but our poet of old, before tobacco was introduced, burned incense to put its scent into his beard, which he smelled while thinking. To Sogi, the poet, his beard was very important because he smelled its scent while thinking.

69. HAIKU OR 17-SYLLABLE POEM

Besides *Waka* (lit. Japanese poetry), which consists of 31 syllables, the Japanese have a shorter form of poetry, called *Haiku* (or humorous poetry). *Haiku* consists of three lines, which have 5, 7 and 5 syllables, respectively, making 17 syllables, with which any idea, poetical or moral, has to be expressed. The idea of "spare the rod and spoil the child" is expressed in the following *Haiku* poem of 17 syllables:

5. "Niku ku te wa
7. Utanu Mono nari
5. Take no Yuki.'

(If I hated thee
I would not strike thee—
O snow-covered bamboo.)

A bamboo, which is bent low under the weight of deep snow, is struck in order to take the snow off. An idea of returning good for evil is expressed in the following ode of 17 syllables:

5. "Taoraruru
7. Hito ni kaoru ya
5. Ume no Hana.

(The one who breaks thee off
Thou covereth with thy scent—
Oh Plum.)

A plum is not angry with one who breaks its branch off, but instead it covers the one with its sweet odor, meaning that the plum returns love for evil.

5. "Natsu wa mata
7. Fuyu ga mashija to
5. Iware keri."

(Summer also had it said
That winter is better.)

Most men will prefer summer to winter. But when summer comes, people would often say that they like winter better. This ode shows that man is not usually contented with his environments.

70. JISEI OR DEATH-BED POEM

The Japanese have been trained for centuries to make nothing of death, and many a Japanese improvises a death-bed poem.

Ujisato Gamo, a local lord, was poisoned to death by his master, Hideyoshi Toyotomi. He knew that he was poisoned, and on his death-bed he improvised the following 31-syllable poem:

"Kagiri areba
Fukanedo Hana wa
Chiru Mono wo
Kokoro mijikaki
Haru no Yamagaze."

(Because there are limits,
Flowers will scatter,
Without the wind blowing,;
How short-tempered
The mountain-wind is.)

Gamo compares himself to flowers which scatter when their time comes, and he laughs at the short-tempered nature of his master, who poisoned him to death. Kaga-no-Chiyo, a famous poetess, wrote her death-bed poem, as follows:

"Tsuki mo mite
Warewa kono Yo wo
Kashiku kana."

(Having seen
The moon even,
I say to this life
"God-be-with-ye!")

Chiyo has seen all beautiful things on earth and she has even seen the moon in heavens. She has no desire to see anything more. So she leaves this life blessing the world.

Priest Ryokan wrote the following poem on his death-bed:

"Ura wo mise
Omote wo mise te
Chiru Momiji."

(Showing the reverse side
And showing the front
Flutters down—O maple leaf!)

Being a Buddhist priest, Ryokan lived a pure life and he had nothing to be kept secret even on his death-bed. He compares his

life to a single maple-leaf which falls down fluttering by showing both sides unreservedly.

71. MONTHS IN THE JAPANESE LANGUAGE

In the Japanese language the twelve months are numbered as follows:—

English	Japanese	Meaning
January	Ichi-gatsu	1st month
February	Ni-gatsu	2nd month
March	San-gatsu	3rd month
April	Shi-gatsu	4th month
May	Go-gatsu	5th month
June	Roku-gatsu	6th month
July	Shichi-gatsu	7th month
August	Hachi-gatsu	8th month
September	Ku-gatsu	9th month
October	Ju-gatsu	10th month
November	Juichi-gatsu	11th month
December	Juni-gatsu	12th month

The twelve months of the year have another set of names in the Japanese language, although they are used chiefly in poetry and other literary writings. They are:

English	Japanese	Meaning
January	Mutsuki	Sociable month
February	Kisaragi	Put-more-dress
March	Yayoi	More-growth
April	Utsuki	Early-rice-sprouts month (also said to be deutzia-month)
June	Minatsuki	Waterless month
July	Fumi-tsuki or Fuzuki	Literary month (also said to be rice-ears-full month)
August	Hazuki	Luxuriant month (also said to be leaf-falling month
September	Naga-tsuki	Long month (also said to be rice-filling month)
October	Kamina-zuki	Godless month
November	Shimo-tsuki	Frost month
December	Shiwasu	Things-done month

October is called "Godless month" because it is traditionally said that in that month all Kami gather together in consulation in the province of Izumo to discuss the marriages of all girls in the country. Every marriage was in former days believed to be pre-ordained at that meeting.

72. TAKETORI-MONOGATARI

Taketori-Monogatari (lit. tale of an bamboo-taker), which is the first novel written in the Japanese language, is attributed to the pen of Shitagau Minamoto, who lived in the 8th century. Its synopsis runs in effect as follows:

Once upon a time a bamboo-taker went, as usual, to bamboo-fields to take bamboo, when he noticed a light coming from the root of a bamboo. He dug the ground and found a girl-baby under the bamboo. He took her home, and named her Kaguya-Hime (lit. shiny-princess), after the light he found coming out of the ground. She grew up as a pet of the old man and his aged wife. Many a lad sought her hand, but she betrayed no intention or desire for marriage. There were five lads who were persistent in their love for her, and to each of them she gave a difficult problem, telling him that she would marry him if he would obtain what she wanted to have. The things that Lady Kaguya told her five suitors to procure for her are:

1. Buddha's stone-basin in India
2. A jewel-branch of Elysium of the Eastern Sea
3. A fire-rat of China
4. A five-coloured eye-ball of a dragon
5. A cowrie which a swallow brings from the South Seas

None of the five lads, who went abroad in search of these articles, succeeded in securing any of them, and they all gave her up.

Eventually, however, it was discovered that she was an angel who was sent down from the moon for a sin she committed in it. When she told her adoptive parents that, her time being up, she had to leave the earth, an army of thousands of soldiers kept watch to retain her on earth, but she ascended to Heaven in one moon-light night leaving her aged parents behind.

When Lady Kaguya ascended to Heaven, she left the elixir of life for the Emperor, who also loved her. But he did not care for it since she had left him. So he had the medicine burned on the top of Mt. Fuji, the nearest place to Heaven. From this fact "Mt. Fuji" is also expressed by two Chinese ideographs, which mean "deathless" 不死.

73. DRAMAS IN JAPAN

Mainly speaking, Japan has the following four dramatic kinds:

(1) **Bugaku:** This is a pantomime performed only in the Imperial court at present. All its pieces, 65 in number, are foreign dances imported over a thousand years ago. They are 39 "left dances" imported from China and India and 26 "right dances", which came from Korea and Pohai (ancient Manchuria). This dance uses masks, of which we have over 100 still preserved.

Gigaku: Before Bugaku, we had Gigaku, another pantomime, of which we have some 100 masks, each over a thousand years old.

(2) **No:** This is a symbolical performance, which attempts at no realism. It emphasizes patriotism, loyalty, filial piety, friendship, etc.

(3) **Kabuki:** This is an ordinary dramatic play, which was not open to samurai in olden days for the simple reason that it has much love in it.

(4) **Bunraku:** This is a doll-play, or a Marionette, which flourished before *Kabuki* appeared. Most of our classical dramas were written for *Bunraku*, the doll-play, and they were adopted by *Kabuki*, a classical play.

Object of plays: Kanzen-choaku (lit. righteousness promoted; vice chastised) was the keynote of every classical play of Old Japan. It had a moral teaching to promote loyalty, patriotism, devotion, friendship, love and so forth. It helped much in the maintenance of public morality.

74. BUNRAKU OR DOLL-PLAY



Two Bunraku-dolls manipulated by a doll-handler each

"Kabuki" for Tokyo; "Bunraku" for Osaka.

The Kabuki-za (Kabuki theatre), Tokyo, is a theatre for classical plays; the Bunraku-za (Bunraku Theatre) is one for Bunraku or doll-play (puppet or Marionette), which has no equivalent anywhere either in the East or in the West. Bunraku is a theatrical play performed, not by actors or actresses, but by dolls manipulated by doll-handlers. Hence the name of *Ningyo-Shibai* (doll-drama). Each doll is about two thirds life-size and it is handled by three manipulators: one, the chief manipulator handling the body and right hand of the doll, another the left-hand only, and a third takes the legs (although a woman-doll has



A doll handled by a manipulator

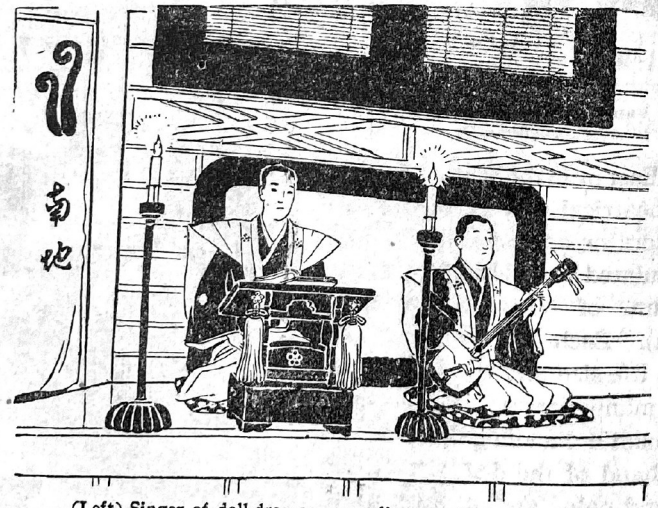
no legs). If, therefore, there are five dolls, for instance, fifteen manipulators will run about on the stage.

It is said that at least ten years are required for one to master the movements of legs; so many years are needed for the left hand. When one attains proficiency in the manipulation of the legs and the left hand, one will handle the body and right hand, as a main doll-manipulator, who will appear above the stage; the other two working incognito, with a veil on their faces.



A scene of Bunraku

The Japanese classical dramas are written originally for the doll-play, and Kabuki



(Left) Singer of doll-dramas, according to which a doll is handled; (right) Shamisen-player

adopted them. Our samurai class of old, however could, not visit either Kabuki or Bunraku for the simple reason that a classical play has too much love scene in it, while the No play, which is on-limits to samurai, is full of patriotism and devotion.

The doll-play is performed in perfect harmony among the doll-manipulators, a *joruri* or minstrel of the story and a musician, who plays *Shamisen*, a three-stringed musical instrument.

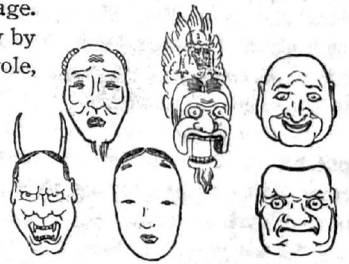
75. "NO" DANCE



Hagoromo, a No play: a feather-robe being returned to Tennyo (angel)

The No dance, which is a classical and historical play, is a pantomime. It was the only theatrical performances that the samurai of old could visit, while an ordinary theatre was off limits to them simply because it had much love scene in it. The No dance is of unknown origin, though some scholars trace it back to *Sarugaku*, another dramatic performance, which flourished in the 13th or 14th century. The late Rev. Eikai Kawaguchi attributes the play to Tibetan originality, the word "No", according to him, meaning "accomplishments", in the Tibetan language.

The No play is performed exclusively by man-players, who take the feminine role, as well. There are three parts in the No play: players, singers of dramas, and orchestra, who act in perfect harmony. It is a play of symbolism, and every act of its players is symbolic and symbolizes, hardly any attempt being made at realism. This play is influenced by Buddhism so much that each play ends optimistically with a dance. All the No dances are classified into the following five classes:



Some Bugaku and No masks

1. Divine pieces
2. Battle-scene pieces
3. Woman pieces, which are played all by man-players
4. Crazy pieces in which a mother, robbed of her child, acts madly
5. Demon-pieces

The No stage, which is about six meters square, may symbolize a whole province, which a player will make symbolically in just a few steps.

There are five schools of the No play: Kanze, Komparu, Hosho, Kongo and Kita, with some 300 pieces of No.
Kyogen is a comical performance acted between No plays.

76. MASK STORY

The Shuzen-ji Temple, Izu Peninsula, has a mask, a temple-treasure, about which the following story is told; often represented on the stage:

Yashao was a noted mask-maker, who was famed far and wide. Yoriiye Minamoto, ex-Shogun (Military Emperor) placed an order for his portrait-mask with Yashao, but its execution was put off. "A carpenter builds a dead house with dead timbers," Yashao said in pleading for himself, "but a mask-maker makes a live mask out of dead wood. I need an insipiration to inspire me. It may come this very day or tomorrow or a week hence or it may never come; who knows?" Yoriiye, who is at the end of his tether, draws his sword to strike the mask-maker. Kaede, Yashao's daughter, stands between the ex-Shogun and her father, pleading for him. Then she goes into her father's work-room, from which she brings a mask. Yoriiye looks at it and is stuck with its exquisite work. He is pleased with it, and leaves the mask-maker, taking the mask and his daughter with him.

"I am doomed", Yashao says to himself. "I am doomed. Mask after mask I made, but every one has a death-mark on it, which is beyond my accounting. If that mask is preserved in the ex-Shogun's family as a piece of my art, I shall be doomed." Yashao takes all masks from his work-room and destroys them one by one. He makes up his mind to make no more masks.

A few days later, a riot attacked the residence of Yoriiye. Kaede put his mask on to attract his enemy, but Yoriiye was killed. Kaede came home to her father, tired out and wounded, and she dropped before Yashao, never to get up.

"I see now," Yashao said to himself. "My art is still mine. It was the Lord's doom that gave a death-mark on every mask I made for him. I am still a master-artist after all."

Mask: Bunraku, a doll-play, which is a pantomime, uses no masks, the dolls being manipulated by their handlers to the singing of a minstrel with a Shamisen accompaniment. Nor does Kabuki, classical and modern, use them. Masks are worn by the players of Bugaku, a court pantomime, and the No dance and Kagura (shrine dance).

77. KABUKI OR CLASSICAL PLAY

Kabuki (lit. singing and dancing art-man) is a ordinary dramatic play of Japan. There are, mainly speaking, two kinds of ordinary dramas: *Kabuki* or classical play and *Shimpa* or a modern school of play. In the former are represented classical dramas, which adopted stories written chiefly for *Bunraku* or Marionette, while the *Shimpa* plays are all modern dramas written mainly since the Restoration of 1868.



Kanjincho (lit. Contribution-Book), a classical play of Kabuki

Kabuki is played exclusively by actors, who will also take the feminine role of the plays, no actresses participating in *Kabuki*. The feminine-role actors specialize upon their role, and they make themselves up so skilfully like girls, that one can hardly tell them from girls, save for their voice, which is entirely artificial.

The Japanese word for a dramatic play is *Shibai*, which etymologically means "lawn-seat", because in olden days a theatrical play, which had much love scene, was considered a sort of "untouchable" and it was performed outdoors.

Takarazuka is another dramatic play, so named after Kakarazuka, the place of its birth in the western part of Japan. All its players are girls, no boys partaking in its plays.
Eating symbolically screened: In a Japanese theatre and some other public places in Japan, a careful Japanese will hide his eating symbolically behind his open left hand, while he eats a lunch with his right hand. It is his mouth, and not food, that is modestly hidden, because, according to an old-time idea in Japan, it is ill-mannered to eat in public; although the adherents of a certain religion in South Asia hide their food from "heathens", lest it should be defiled by their glance cast on it.

78. KAGURA OR SHRINE DANCE

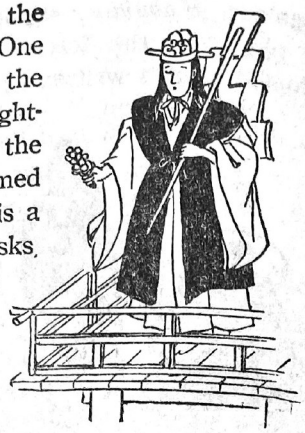
One will sometimes find a dramatic play called *Kagura* (lit. Kami-dance) performed on a temporary stage in the compounds of a local shrine at the time of its festival. It is usually a pantomime performed by amateur players of the locality, in representation of some legendary stories of the prehistoric days. Originally a play or dance



A scene of a local Kagura-dance, each actor wearing a mask

was performed for the purpose of pleasing the *Kami* to whom the shrine is dedicated. One of the most popular plays of *Kagura* is the story of Prince Susanoo, who killed an eight-headed dragon in the province of Izumo in the prehistoric days. Almost every play performed on the stage of *Kagura* in these days is a comical dance and its players wear masks, although a romantic story is sometimes represented on the stage.

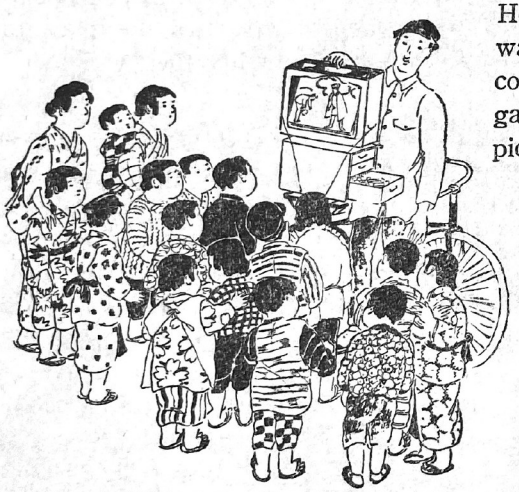
Kagura (shrine-dance) was originally performed to please Kami to whom the shrine was dedicated, and its dancer faced to the shrine when he danced. But he turns his back ot the shrine because Kagura is now danced to please the parishioners.



Miko (virgin-priestess) of Shinto shrine, who performs Kagura dance

79. KAMI-SHIBAI OR PAPER-PLAY

Kami-Shibai (lit. paper-play) is a theatrical displayed by a series of pictures. Its operator rides a bicycle on which he carries all his theatrical requisites, which consist of a box of theatrical pictures. He will visit an out-of-the way street or lane, where he collects little children who gather together to see his pictures. Besides, they purchase a kind of sweets, called *Ame*, he deals in. When his little audience-customers gather together, around his bicycle, he will open his box and show his pictures one after another to them, explaining the story, which is both interesting and instructive to the little children. He makes a round of visits to different quarters and repeats the same story before children. These pictures have all passed the censorship of the Education Ministry, and they contain moral teachings. *Kami-Shibai* is very popular among little children, and it is very helpful in educating them.



Kami-Shibai operator showing a series of pictures before juvenile audience

80. SAMBASO OR PROLOGUE

Sambaso is a prologue performed in a classical play, Kabuki as well as Bunraku. It is performed either by an actor or by a doll, wearing a long striped hat, and usually carrying a bunch of bells in the right hand and *Gohei*, zigzag paper offering, or a fan in the left. *Sambaso* is performed as greetings on behalf of the actors who will participate in the ensuing theatrical performances. Formerly every *Sambaso* doll or mask had its tongue thrust out in accordance with the greatest obeisance performed in Tibet, from which, according to the late Rev. Eikai Kawaguch *Sambaso* was introduced.



Sambaso: Prologue to dramatic performances

The Chinese ideographs for Sambaso 三番叟, however, mean "No. 3 old man", and accordingly *Sambaso* is performed at a third performance, instead of the first, in the No play, and some other folk-dances.

81. GO OR CHECKERS

The game of *Go*, which is usually translated checkers, is one of the most elegant indoor pastimes of the Japanese. It was imported from China in the 8th century and it is played on a board called *Go-ban* (lit. *Go*-board), which, crossed by nineteen lines lengthwise and crosswise, has 381 crosses called *Me* (lit. eyes). The game is played with 180 white and so many black stones, the object of the game being to occupy as many *Me* as possible with the stones. In this game priority is always given to the weaker player, who will play with the black stones, although those who are equally-matched will take the white stones alternately. The game is too much complicated to be explained in such a small space. The expert-players of *Go* will have licensed *Dan* or grade in their circles.

82. SHOGI OR CHESS

Shogi, or Japanese chess, is a popular pastime played by almost any class of the people of either sex. Even low labourers will play the game when they have any spare time while in work. *Shogi* means "pawns of *Sho*" which is perverted from the Persian "sha" or "cha." *Shogi* was introduced to Japan through China, and the

present arrangement of its pawns is said to represent the ancient array of soldiers in Persia. Japanese *Shogi* resembles the Western chess in principle though there are some differences in the pawns, their arrangement and movements. The object of this game is to take the *O* (Wang) or "King", but the movements of the pawns are too complicated to be described in detail here.



Shogi, Japanese chess: chess-board and pawns; twenty pawns arranged as marked on the board

Kibi-no-Mabi, Japanese envoy to Chinese court, 716 A. D., was challenged to play Go, which he did not know. A spider, coming down from the ceiling, taught him how to play it.

83. PLAYING-CARDS

Mainly speaking, there are three playing-cards in Japan. They are:

(1) *I-ro-ha Karuta* (lit. a-b-c cards). *I-ro-ha* are the first three letters of the Japanese syllabic alphabet of 48 letters. This card-play is played chiefly by children.

(2) *Hyakunin-Isshu* (lit. 100-persons-each-one-poem cards). It has one hundred Japanese poems, of 31 syllables each, written by so many poets and poetesses. This is a literary card-play.

(3) *Hana-garuta* (lit. flower-cards). This is a kind of floral calendar. There are forty-eight cards representing the typical flowers of the twelve months.

84. I-RO-HA KARUTA

It has two sets of 48 cards each. One set of the cards has 48 popular sayings, each of which begins with one of the Japanese syllabic alphabet of so many letters. Each card of the other set has a picture representing one of the 48 popular sayings, each of which is represented by its first letter written in a circle.

The illustrated cards are spread on the floor (or on a table), regularly arranged or irregularly before the players of either sex. The reader of the play will read the cards of the other set one after another; namely, he will read the 48 sayings one after another, and the players will accordingly pick up the illustrated cards. Those who pick up largest numbers of cards win the game.

An example or two of the popular sayings adopted in the *I-ro-ha* playing-cards:

"*I*nu mo aru keba Bo ni ataru"

This saying begins with "i", the first letter of the alphabet, and it means "Even a dog will meet with a cudgel when at large.

"*Ro*n yori Shoko"

This saying begins with "ro", which is the second letter of the alphabet, and it means "Proof is stronger than argument."

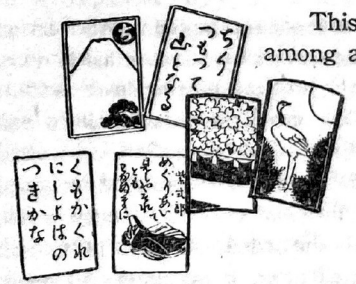
"*Ha*na yori Dango"

This saying begins with "ha", the third letter of the alphabet, and it means "Flowers are better than dumplings."

85. HYAKUNIN-ISSHU

This has two sets of 100 cards each. Each card of one set has a poem of 31 syllables written by an ancient poet or poetess, while the cards of the other set have only the latter half of each poem. In a game called *Chirashi* (lit. scattered), the 100 half-poem-cards are scattered or spread, either regularly or irregularly, before the players of any number who compete with one another in picking up the cards corresponding to those of the full-poem set, which the reader will read loudly one after another. In a play called *Gempei* (lit. Minamoto and Taira families), the players of either sex and any number are divided into two rows to play partners and the 100 half-poem cards are divided equally between the two parties. These cards are arranged on the mat-floor in full view of the players of both sides. On the reading of the full-poem cards, the players pick up their corresponding cards of either side. When a card is taken from the rival side, a card will be handed over from your side. The first party that gets rid of all its cards is the winner.

86. HANA-GARUTA



Playing-cards: (top) I-ro-ha Karuta, (right) Hana-garuta and (bottom) Hyakunin-Isshu

This card-game is popular in its way, among all classes of people. It may be harmless in itself, but it suggests gambling and it is not generally played in decent and respectable families.

It consists of 48 beautiful cards, representing the twelve months of the year, with a typical flower of each month painted on four cards. This game is played like poker, although it is invariably played by three persons, of either sex, with most punctilious rules.

87. HAND-PLAY

Tonosama-Ken (lit. lord-play) is a hand-play for grownup people of either sex in the gay quarters. The play has three forms: *Tonosama* or 'lord", after which the play is named, and which is represented by putting two hands on the lap; *Kitsune* or "fox", represented by putting two open hands near the ears in representation of the two ears of a fox; and *teppo* (lit. rifle), a hunter, by an arm held out with the hand of the other under its elbow. The first is weaker than the second, which is weaker than the third, which is weaker than the first, making a circle. This play is also called *Tohachi-Ken.*



Tohachiken: Two persons playing Tohachiken, the three forms shown in a circle (upper); namely, a lord, a hunter and a fox

The players, usually two in number, of either sex, will clap their hands together, crying "One-two-three", at the end of which each shows one of the above forms. One who shows a stronger form wins. When both show the same form, it is a tie, and the play is repeated till one wins.

This is performed by two persons who drink sake. One who is beaten will have to drink a cup of sake.

"Fox" is stronger than "lord" in this game, because a greenborn lord is often capitivated by a geisha-girl, who is often compared to a fox, which is proverbially believed to have the power of possessing a man in this country.

Feats of a Suckling: A suckling baby of Japan is taught, or learns of itself, to do some "feats" before it is one year old, such as:

Chochi-chochi (etym. hand-hand): Two hands are clapped together.

Awawa: The mouth is patted repeatedly with an open hand, making the sounds "Awawa-awawa" over and over again.

Kaiguri-kaiguri (etym. reeling): Two hands are turned round and round repeatedly about each other, imitating a wheel.

Totto-no-Me (etym. fish-eye): The palm of a hand is poked repeatedly with the index-tip of the other.

Otsumu-Tenten (etym. head-pat-pat): The head is patted repeatedly with an open hand.

Nigi-nigi (etym. fist-fist): A hand held up, its fingers are repeatedly shut and opened.

These names are repeated over and over again by some one while the baby is showing its pride.

Jan Ken Pon (lit. two-fist-open) is a popular hand-play, which is played both by children and by grownup people of either sex to decide priority in anything. It has three forms represented by hands, namely:

1. "Stone" represented by a closed hand or a fist, which is stronger than "scissors", but weaker than "paper"
2. "Scissors" represented by a fist with the index and middle finger open, stronger than "paper", but weaker than "stone"
3. "Paper" represented by an open hand, stronger than "stone", but weaker than "scissors"



Jan-Ken-Pon: Three children playing Jan-Ken-Pon; the three forms shown in a circle (top)

The players, either two or any more, of either sex, will strike the air with a fist three times beating time, "*Jan Ken Pon*" like "one-two-three", either crying or silently, and they will show one of the above forms simultaneously at the end of them. One who shows a stronger form wins the game. If the players show one and the same form or there appear three forms at the same time, the play is a tie, and the players begin the play again, which will be repeated till some one wins the game. This is one of the simplest and fairest games in the world.

88. MAMAGOTO OR HOUSE-KEEPING PLAY

Japanese girls are very fond of playing house-keeping. They sit in a Japanese way on a mat spread out in the garden and play it by imitating what their mother does in her kitchen. They use toy-kitchen utensils: a wee little kitchen-knife, 3 or 4 inches long, a chopping-board about the same length, tiny clay bowls and dishes and bamboo-chopsticks. A piece of paper, or a large leaf, will serve for *Ozen*, Japanese meal-table, at which a Japanese sits when she eats a meal. The girls will make use of any handy

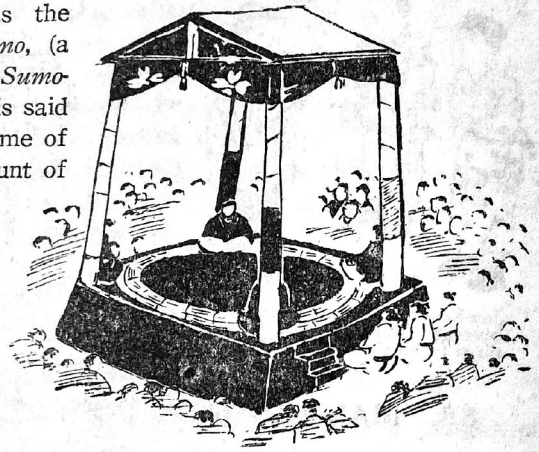


Mamagoto: house-keeping play, played by two small girls, with miniature household ware

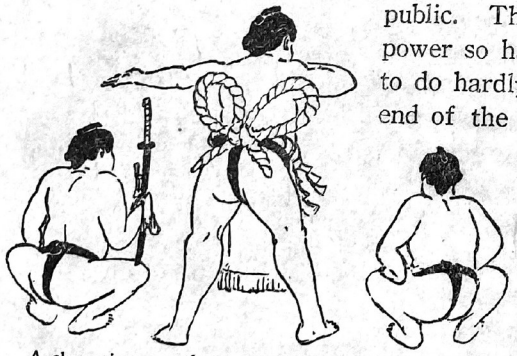
leaves or blades for "vegetables", which they chop into pieces, as their mother does vegetables in her kitchen. They may have a miniature rice-boiling clay-kettle, under which they make an imaginary fire for boiling their "rice". When the "food" is ready, according to their imagination, a doll is brought in as a guest. It is seated on a leaf cushion in a neat place of the mat. A cup of "tea", which is water or quite imaginary with nothing in it, will be served in the same way as the Japanese serve a visitor with tea. Then the doll is served with the "food". Sometimes the girls play a visit with a Japanese home. One girl will act as a hostess and another as a visitor, who will be treated like a real visitor.

89. SUMO OR WRESTLING

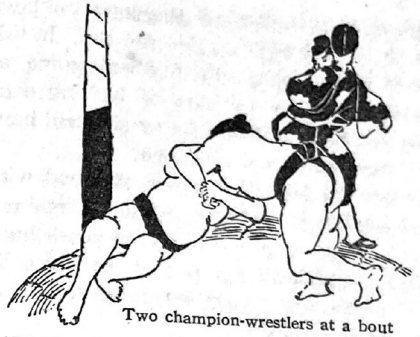
Wrestling, or, as the Japanese call it, *Sumo*, (a wrestler being called *Sumo-tori* or simply *Sumo*) is said to be the national game of Japan, chiefly on account of its fair play. The Japanese wrestlers vie with each other stark-naked in physical power and they do no act of cheating. Japan has two associations of professional wrestlers, one in Tokyo and the other in Osaka. They are public entertainers who perform wrestling professionally before the public. They train their physical power so hard that they may be said to do hardly anything else from one end of the year to the other, from early in the morning till evening. They have two semi-annual tournaments performed in their own centers, Tokyo and Osaka, and they travel throughout the country most of the time for



Wrestling arena



A champion-wrestler performing a ceremony with two attendant-wrestlers

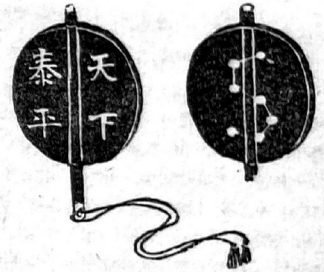


Two champion-wrestlers at a bout

public performance of wrestling. Their constant training makes our professional wrestlers quite giants against the ordinary small stature of the Japanese. While an average Japanese is 5.3 or 5.4 ft. high, our champion-wrestler stands over 6 ft. or even 7 ft. and some stout wrestlers weigh 280 or even 300 lbs. against the average weight of 140 or 150 lbs. for an ordinary Japanese. The writer has often been asked if there is any special part in Japan where such a giant-wrestler is produced, although it is their constant physical training that makes such giants in Japan.



Two champion-wrestlers getting off the mark before an umpire



Umpire's Fan: (left) front and (right) reverse side

90. Hane-tsuki or Battledore and Shuttlecock

Hane-tsuki (lit. feather-tossing) is a kind of battledore and shuttlecock, played either indoors or outdoors, by either sex, chiefly during the New Year season, although originally it was a game for the fair sex. *Hane* (lit. feather) consists of three or four feathers fixed on a kind of *aphananthe aspera* and it is tossed by the players, usually two in num-



Two girls playing at Hane-tsuki (battledore and shuttlecock)

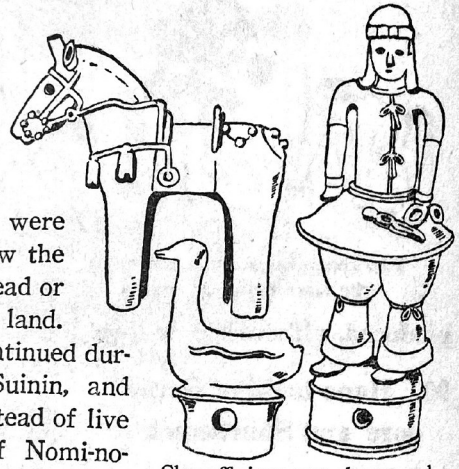
ber, somewhat similarly in principle to the ball of pingpong and lawn tennis, although the feathers are tossed high up into the air. In this game, however, the players will try to keep the feathers going as long as possible and the players will have no idea of beating each other. If a player fail to toss the feathers back, he or she will have a white daub of face-paint on the face for punishment.

Hago-ita (lit. feather-board) or battledore is made of wood with some flowers or a portrait painted on it. The Japanese do not use a plain or unpainted *Hago-ita*. Many *Hago-ita* of recent years have a cloth-doll called *Oshiye* (lit. pressed-picture) pasted on them in representation of popular actors of the day. Such decorated *Hago-ita*, however, are more ornamental than practical.

In olden days, Hago-ita was put at a conspicuous place in the house as a charm against evil.

91. HANIWA OR CLAY-CIRCLE

Haniwa (lit. clay-circle) is a clay article, which was buried with the remains of a dead person in ancient times. When a nobleman or a lord died, some of his retainers committed suicide or they were buried alive, in order to follow the deceased to the land of the dead or to serve him even in the other land. This cruel practice was discontinued during the reign of Emperor Suinin, and some clay-ware was buried instead of live persons at the suggestion of Nomi-no-Sukune, founder of Japanese wrestling. Many kinds of such clay-articles are brought to light from ancient graves, as human effigies, monkeys, dogs, cocks, horses, etc. *Haniwa*, which etymologically means "clay circle" or "clay-fence", was erected around a grave like a fence, but all these clay-articles are included under the generic term of *Haniwa*.



Clay effigies: man, horse and bird dug out from an ancient grave

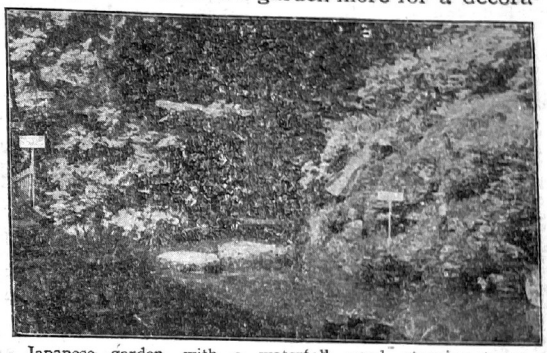
92. NIWA OR JAPANESE GARDEN

Niwa or Japanese garden, which is artificial and artistic, is of two kinds: (1) *Tsuki-yama* (lit. built-up garden) or artificial hill and (2) *Hira-niwa* (or plain garden). A hill-garden must have large rocks in its farther end. Besides, some trees have to be planted with a



Japanese garden

pond which has an islet and a bridge. The islet is believed to represent an Elysian island called Horai-zan (lit. Treasure-producing mountain). While *Tsuki-yama* pictures woody mountains and deep valleys, *Hira-niwa* or plain garden often represents seashores and islands. The latter type of a garden will have no pond or hills, but stones and trees, sometimes with moss which covers the ground. A bridge is very important, although it is used in a garden more for a decorative purpose than practical. *Chozubachi* or hand-washing basin is another requisite for a Japanese garden, and it is usually placed near the veranda of the house. The basin is usually scooped out in a large rock or stone. A stone-lantern is also necessary in a regulation garden. The trees have to be trimmed in an artificial way every now and then.



Japanese garden, with a waterfall, pond, stepping-stones (instead of a bridge), stone-lantern, artificial hill covered with flowering-bushes

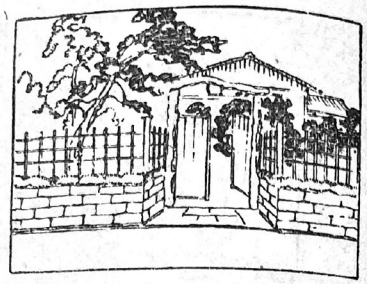
Loquat and crepe myrtle not planted: There are several trees which are not planted in a Japanese garden. Few Japanese will have Biwa (loquat) in their gardens because its existence in a garden would mean constant sickness in the family. Nor is Sarusuberi (lit. monkey-slipper) or crepe myrtle planted in a regular Japanese garden, because of a suggestion made by Saru (to leave).

93. STONE MASONRY

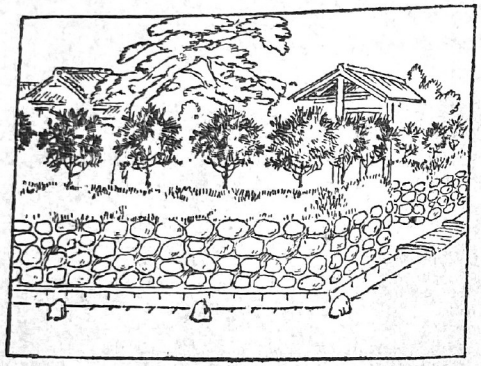
The Japanese use very little stone in building their houses, which are built mainly of wood, but much stone is used in various ways in Japan. Our graves, which represent sky, wind, fire, water and ground, are artistically carved of stone. The Japanese are very fond of erecting stone monuments in commemoration of many things. The roadside deities, of which Japan is full, are made of stone. Of

all things of masonry, however, stone walls have perhaps made a spectacular and unique development in Japan.

In the feudal days of Japan our local castles, of which there were over two hundred, stood on stone-walls, most beautifully and scientifically constructed even though cement was not yet invented. The stones were cut artistically with hand-hammers and they were piled up exquisitely with scientific curves in those unscientific days.



Stone-hedges with bamboo-fences on

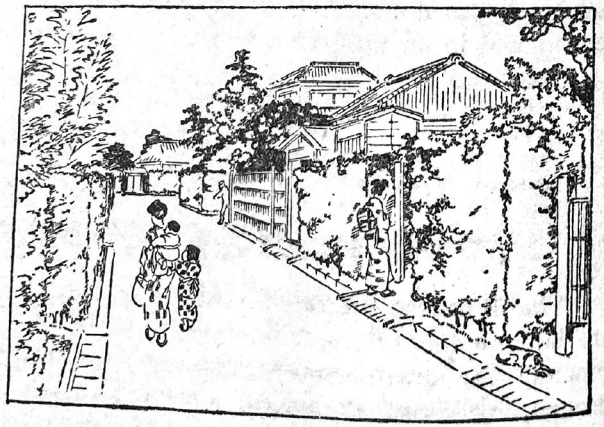


Stone-hedges with some trees planted on them

Our private houses have stone fences, artistically built up by piling up stones, either natural or hewn, and it is a grand sight to see a beautifully-trimmed hedge of bushes standing on a stone-wall.

94. HEDGES

Japan is a country of bamboos, which are used in most various ways, and they are made into beautiful bamboo-fences. But a Japanese hedge is no less beautiful. The Japanese make *Kakine* or hedge around their dwelling-house and garden, by planting bushes and trees, such as cedar, cryptomeria, *karatachi* (kind of citrus), arbor-vitae, hibiscus, enkianthus, daphne, azalea, *masaki* (spindle-tree) and ever so many other trees. They are artistically made up into a beautiful hedge, and they are not suffered to grow irregularly by sticking out their branches. The Japanese cut off the top of the hedge and trim their branches once a year, so they will not grow taller than a prescribed height and form.



Hedges artistically trimmed before dwelling-houses



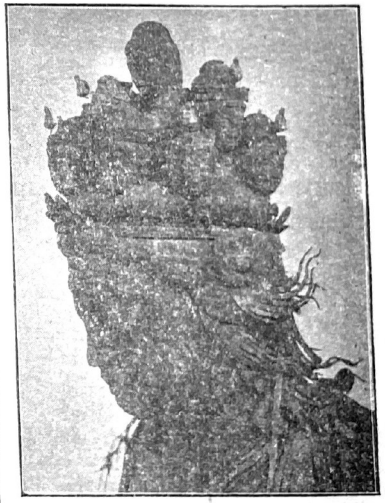
Pine-tree, artistically trimmed, in Shinto-shrine precincts

In some gardens, bushes are artistically trimmed in the form of a turtle, a crane, a boat or a house or in various other forms and shapes.

95. SCULPTURE IN JAPAN

Sculpture may be said to have attained its perfection in the 8th century in Japan. Besides wooden and bronze statues (but few stone statues) of that period, we have what is called *Kanshitsu* (lit. dry-lacquer), in which layers of lacquer are applied over a wooden statue. At Nara, an ancient Capital of Japan, there are many statues produced in the 8th century, or earlier. They are very tall, over ten ft. high.





Ancient sculpture at Nara

One special feature of Japanese statues of such old days is that every statue has eye-balls, which are quite unusual to find in ancient statues of any other countries of the world. The head of a statue was cut into pieces, which were assembled together after crystal or obsidian balls were put in for the eye-balls, while most foreign statues have blank sockets with no eye-balls.

Our ancient sculpture was a kind of parquetry work in which several sculptors collaborated in a division of labour. The head, body, hands, and feet of a statue were manufactured by different sculptors, and when completed, they were assembled together and lacquered.



Buddhist sculpture

96. UKIYOYE OR WOODCUT PRINTS

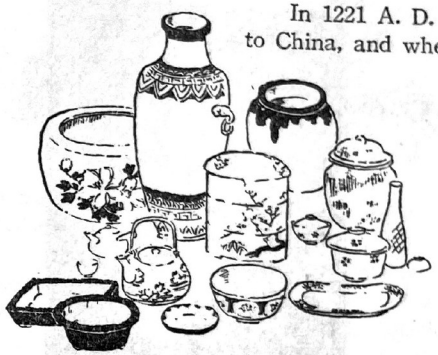
Ukiyoye (lit. genre-picture) or, as it is popularly called, *Hanga* (lit. woodcut picture) is a kind of painting depicting portraits and scenery in special styles. Matabei Iwasa, who lived in the 17th century, is regarded as founder of this style of painting. After him appeared such as Choshun Miyagawa and Kiyonobu Torii, who made great contributions to the development of *Ukiyoye* printing. It reached its zenith of prosperity and popularity in the 18th century, although it prospered again during the era of Meiji (1862-1912). Generally speaking, *Ukiyoye* was little cared for by the Japanese, chiefly because it depicted a genre life, which samurai of old looked down upon as shameful. The Japanese made little of this painting until foreigners showed their appreciation for it. Among the best *Ukiyoye*-painters we can mention such as Hokusai, Toyokuni, Harunobu, Utamaro, Hiroshige, Kuniyoshi, etc. *Ukiyoye* is a classical painting,



Ukiyoye (lit. genre picture) or woodcut prints

and it lost its popularity towards the end of the 19th century when it adopted the style of modern painting too much.

97. SETOMONO OR PORCELAIN



Different kinds of porcelain

In 1221 A. D. Kagemasa Kato went over to China, and when he came back five years later, he founded a ceramic kiln at Seto in the province of Aichi.

Japan has the ceramic industry as old as her history, but Kato made such improvement upon it that he is considered as the father of porcelain in Japan, which is generally called *Seto-mono* (lit. Seto articles) after the name of a village where he built a kiln.

Japan has made unique development in the ceramic industry and there are ever so many different kinds of porcelain in Japan, some of which are imitations of ceramics of China and Korea.

FAMOUS CERAMIC WARES

Imari-yaki (also Arita)	(Yaki=bake)	Satsuma-yaki
Hirado-yaki		Hagi-yaki
Kiyomizu-yaki		Awata-yaki
Kutani-yaki		Soma-yaki
Zeze-yaki		Tamba-yaki
Izumo-yaki		Banko-yaki
Bizen-yaki		Shigaraki-yaki
Raku-yaki		Imado-yaki

Korean potters: In 1598 Japan invaded Korea, when the lords of some clans in Kyushu brought over some Korean potters, some of whom were settled at Arita and the others in Satsuma, to found the Arita-yaki and Satsuma-yaki, respectively.

98. SHIPPO OR CLOISONNE

Shippo (lit. seven-treasures) is cloisonne or enamel ware. It is so named because it looks like the seven treasures mentioned in a certain Buddhist sutra, including gold, silver; agate, umber, emerald, coral and tortoise-shell; seven meaning "variegated colours." Mainly speaking, there are five different kinds of *Shippo* or cloisonne:

1. Wired enamel, which is patterned first with wire-ribbon and then filled in with enamel.

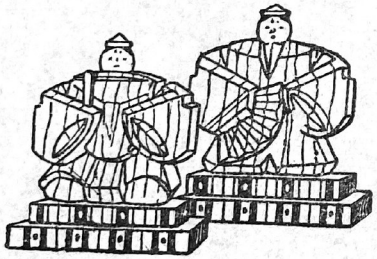
2. Zogan or damascene enamel, in relief, which resembles champleve enamel.
3. Musen (lit. wireless), which is not altogether wireless, although its patterns are designed mainly with enamel.
4. Translucent cloisonne, which resembles emaux de la taille.
5. Hammered enamel.



Shippo flower-vases

Shippo and enamel-ware are wrought on the ground of copper, silver, bronze, iron and cast-iron.

99. DOLLS IN JAPAN



Wooden dolls

The Japanese equivalent for "doll" is *Ningyo*, which, as the Chinese ideographs go, 人形 means "human 人 shape 形." This is, however, a Sino-Japanese reading of the ideographs, which are properly read *Hito kata* 人形 in the Japanese language. In ancient times, *hito-kata*, a piece of paper in the shape of a man, was used as a scapegoat. It was thrown into a river to cleanse the sin of a man and the first appearance of a doll in Japan is attributed to this practice.

Japanese girls play with a doll. It is not a mere toy to play with, but it is treated as if it were alive. When house-keeping is played, a doll is treated like a guest and several kinds of food, imaginary or real, are offered to it, on miniature-dishes or often on leaves. When a doll is broken, it is often buried at a corner of a garden and even a stone is put over it like a grave, before which its young mistress is sometimes seen clapping her small hands in worship.



Clay-dolls, a band of three musicians



May-5th Dolls

There are many local dolls typical of their respective localities, such as *Nara-dolls*, *Hakata-dolls*, *Kokeshi-dolls*, *etc.* They are made of clay, wood, bamboo, porcelain, metal, etc.

Of all dolls in Japan, *Dairi-bina* (lit. Imperial Palace doll) is by far the most important and resplendent. *Dairi-bina* are said to represent the Emperor and Empress, or, according to some scholars, a courtier and a court-lady, and they are displayed on the occasion of Girls' Festival, which comes on March 3rd.

There are many decorated dolls representing dancers and actresses. They are all beautifully attired in their professional costumes, representing Kabuki, Bunraku, or No play.

SOME FAMOUS DOLLS

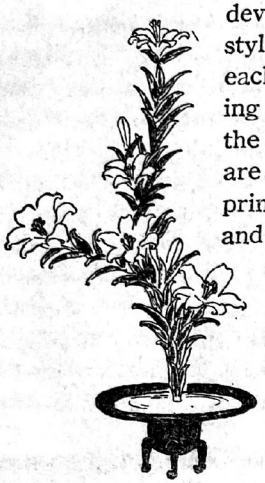
Saga-Ningyo	Kimekomi-Ningyo
Karakuri-Ningyo	Izukura-Ningyo
Konosu-Ningyo	Kokeshi-Ningyo
Nara-Ningyo	Kabuki-Ningyo
Hakata-Ningyo	Keshi-Ningyo

Doll Grave: In the grounds of the Kosen-ji Temple, Tokyo, there is a grave or monument erected to the memory of, and over the remains of, broken dolls. One will find some broken dolls brought there for burial, which, the resident priest will tell you, takes place once in a while. It was erected with a fund contributed by the students of some girls' schools in Tokyo. The grave has a picture of Jizo (Ksitigarbha), an Indian deity of children, to whose tender care are the broken dolls committed.

100. IKEBANA OR ARRANGED FLOWERS

Ikebana (lit. arranged flowers) or flower arrangement (*hana-ike*) is an artistic and artificial way of arranging flowers. This art is over ten centuries old in Japan, for the first ancestor of Ike-no-Bo, a famous school of flower arrangement, lived in the 7th century and his school flourished all through these centuries, making gradual

development. There are dozens of schools and styles of flower arrangement, and each school arranges flowers according to its own prescribed rules. But the flowers of all schools are arranged on the main principle of "Heaven, earth and man", a triangular form, which is a basic style common to all schools. Every branch and twig has to be arranged according to minute rules. That is, every branch has a set place of its own in all arranged flowers. The arrangement of flowers varies according to different flowers, seasons and occasions, sometimes artificially bent against their nature. Every school claims to follow nature, but nature has oftentimes to give in before human art in this art of flower arrangement. Flowers are not absolutely necessary in this art, but flowerless and even leafless or deciduous branches may be used. Among the chief schools of flower arrangement are:



Lilies arranged in a bronze flower-vase



Wistaria (upper) and iris (lower) arranged in a bamboo flower-vase

Ike-no-Bo	Koryu	Enshuryu
Shogetsudo	Aoyamaryu	Senke

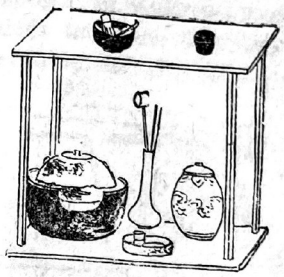
Ikebana, like any other Do (art), requires at least ten years to learn it, not so much on account of the difficulty of arranging flowers, as because so much, or even more, time is required in character-cultivation, which is its chief end and aim.

101. CHA-NO-YU OR CEREMONIAL TEA

Cha, or tea, was first introduced to Japan by a Buddhist priest in the 13th century, and the cult of *Cha-no-Yu* was formulated in the 16th century. It was practised chiefly by the samurai class of people more for personal culture than for tea-drinking. Presence of mind was, and still is, what the ceremony of *Cha-no-Yu* aims at, and it has to be observed quietly and tastefully. While it is an easy thing to drink tea from a tea-cup, *Cha-no-Yu* has adopted



A lady taking cold water from an iron tea-kettle on an iron furnace



Cha-no-Yu articles: A bowl and a caddy on a tea-shelf; an iron-furnace, a water-jar, a dipper, etc.

hundreds of minute rules and formalities between the cup and lips, prescribing everything whatever. There is only one part of a tea-bowl, for instance, which you can take hold of, and you have to undergo dozens of forms in drinking its tea. Ceremonial tea is altogether formal and literally full of minute forms. It is a course of movements, each of which has only one way, and everything has to be done in the same prescribed order every time it is done. While the host or hostess is preparing tea, no guests should talk, in order to give him or her the concentration of the mind in the tea-making. This tea is prepared and served regularly in a small room or house, a few mats large. The ceremony lasts for several hours, when it is conducted in a regular form, usually including a dinner. There are, mainly speaking, two kinds of tea, which are served at *Cha-no-Yu: koicha* or heavy tea and *usucha* or light tea.



Ceremonial-tea bowl; irregular shape preferred by a tea-expert



A ceremonial-tea set

The tea may be served individually to the guests, who will sometimes drink the same tea from the same tea-bowl.

In a tea-room the host will display many articles he is proud of, and the guest must have some knowledge of appreciating these articles. He must be versed in flower-arrangement, porcelain, lacquer-ware, calligraphy, painting and what-nots of culture and art.

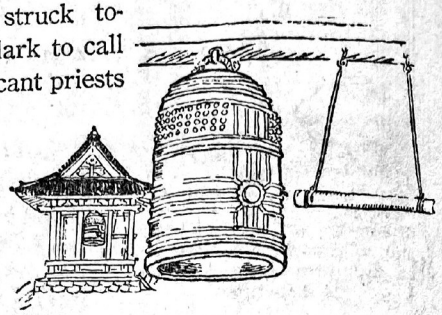
102. GONG

Every Buddhist temple has gongs of several different shapes, which send out clear sounds vibrating for a long time. One of them is a foot or so high and so much in diameter, and a priest strikes it when he chants a sutra at a service. Many large temples have much larger gongs, several feet high and several times as large



Buddhist gong, which a priest strikes when he chants a sutra

in girth, and usually they are hung in a gong-tower. All gongs of this kind send out their sounds chiefly for a twofold religious purpose. They are struck towards the dark to call back mendicant priests who are out on the streets begging for alms, and then they send their booming sounds to purify the air or drive out evil and worldly worries, which are represented by 108 knobs made on the body of each gong.



Temple gong and gong-hall with a gong-stick to strike it

Joya-no-Kane (watch-night) gong is struck on New Year's eve by sending 108 booms in representation of so many wordly worries, which are dispelled by its booms.

103. GONG OF MII-DERA TEMPLE

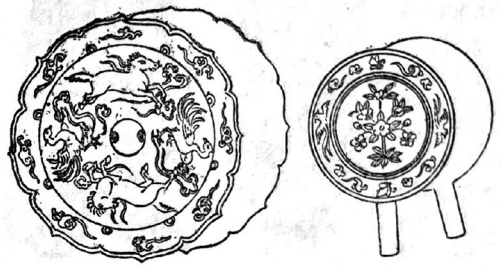
The Mii-dera Temple, Aomori Province, has a gong about which the following legend is told:

Once upon a time a young man found some children playing with a snake on the beach. He purchased it by giving the children a few coppers and set it free. A few days later, there came to his house a fine-looking girl, and asked for lodgings overnight. He consented. But the girl stayed on till the boy fell in love with her and married her. When her time came, she asked him never to look in. Curiosity was too strong in him, however, to refrain from looking in. What did he see in the room but a large snake with a baby? "I must go, now that I am discovered," she said to her husband. "I leave a gem with you. While you keep it, the baby will not cry. But if it keeps on crying, please come to the sea and clap your hands three times." When the lord of the locality heard of the gem that a snake had left with the man, he wanted it. After the gem was taken away, the baby, which never cried while the gem was in its possession, would not stop crying. So the man went to the beach and clapped his hands three times as his serpent-wife had told him. She came out and said: "The gem I handed you is one of my eyes. I will give you another gem, my other eye. While you keep it, the baby will cry no more. But I am now totally blind. Please offer a

gong to the Mii-dera Temple, so that I may know day from night by the booms it may send out."

The gong of the Mii-dera Temple sends its booming sounds every morning.

104. KAGAMI OR MIRROR



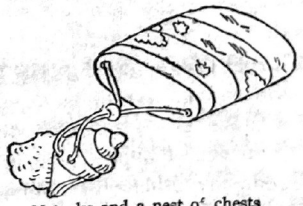
Ancient metal-mirrors with pictures on the back

Japan has many ancient mirrors, some of which are over one thousand years old. China and Korea have ancient mirrors, too, but they are all dug out from ancient graves, while Japan has many which have been preserved in ancient temples and shrines, besides those brought to light from ancient graves. These ancient mirrors are of metal, such as copper, silver, iron, tin, and "white copper", which is a kind of alloy. They are round, square, rectanglar, "water-chestnut"-shaped, "wild-boar-eye"-shaped, etc., some of which are long-handled. The Shosoin Repository, at Nara, contains many ancient mirrors, some of which have mother-of-pearl inlaid.

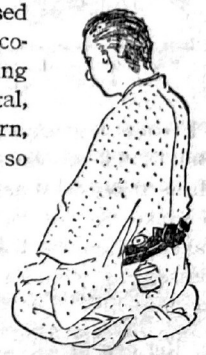
Mirrors offered to shrines: In olden days a mirror was offered to a Shinto shrine with a prayer. The Haguro shrine, Yamagata Prefecture, has dug out some thousand ancient mirrors from one of its ponds. These mirrors seem to have been dedicated to the shrine by devotees with a prayer.

105. NETSUKE

Netsuke is an ornamental piece of art used in holding *Inro* (or medicine chest) or tobacco-pouch in place above the girdle. It is a carving made from various materials, such as metal, gem, stone, coral, gate, shell, porcelain, horn, tusk, ivory, wood, bamboo, etc. It has ever so many different designs, representing zodiac animals, Chinese hermits, priests, and many other things fanciful and fantastic. Originally *Netsuke*



Netsuke and a nest of chests



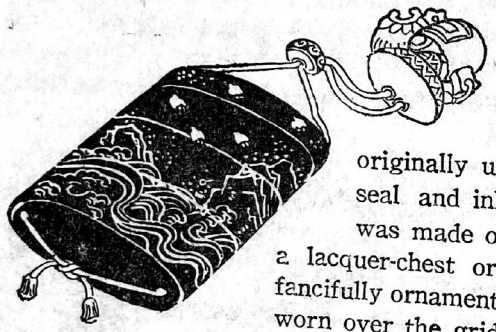
A man wearing Netsuke in his sash

was used in holding something on the girdle at the side of a man, and it was much in vogue for practical purposes in the 17th and 18th centuries, *Netsuke* was formerly worn over a sashi or girdle, but now that many people are clad in a foreign style and they smoke cigarettes or cigars, without using a tobacco-pouch, *Netsuke* is out of use and the art of making *Netsuke* is fast dying, although a few surviving Netsuke-artists make Netsuke for mantel-piece ornaments and women's Obi-dome (sash-clips).



Two Netsuke

106. INRO OR MEDICINE CHEST

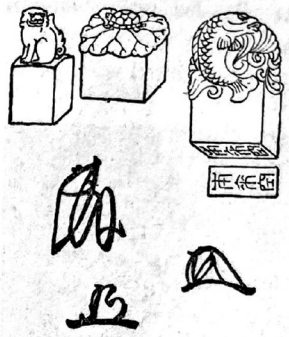


Inro, a nest of small boxes with Netsuke attached at the end of its cord

Inro (lit. signet-basket) is a nest of small chests fitted in with marvellous precision. Two or three inches in size, it was originally used in keeping an official seal and inkpad. In olden days *Inro* was made of bamboo but later it was a lacquer-chest or a nest of chests, most fancifully ornamented in gold-lacquer. It was worn over the gridle by means of *Netsuke*, which itself was very ornamental and much ornamented in various fanciful designs. Later, however, *Inro* was used as a medicine-chest, in which samurai carried popular medicine on a battle-field. *Inro* is almost out of use as a medicine-chest, although it is much prized as a mere piece of art.

107. INGYO OR SIGNET

The Japanese use a signet or seal where most foreigners sign their names. An official letter or document has an official seal affixed at the end of the name of its responsible official. Mainly speaking there are two kinds of such seals and signets: *Mitome* (unregistered



Three Ingyo (signets) (upper), each of which has its owner's name carved; three Kao (monographic signatures) (lower)

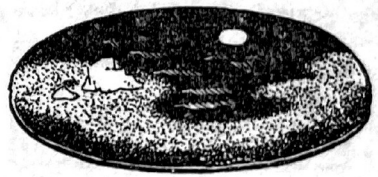
seal) and *Jitsuin* (lit. true seal), which latter has to be registered in a local Government office. No official document or other writings would be valid or officially executed, without the seal of its responsible person affixed on it even when he may write his name on it with his own hand. A signet is more important in Japan than the signature of the person concerned. A seal, which is about an inch long and half as much in diameter, may be made of wood, bamboo, ivory, crystal, or any other materials, bearing the name of its user written in an artistic or fancy style or in design. In default of a seal or signet, one will make a finger-print, instead of it, with a thumb-ball besmeared with Indian ink.

Rakkan (Seal): A Japanese painting has a seal or two affixed thereon, besides the signature of its painter. They are called Rakkan or verifying seals, without which Japanese paintings would be of little value. Rakkan may have the personal or pen name of the painter or some short precepts or saying.

Kao (lit. floral signature): In feudal days our warlords and samurai used Kao or monographic signature written artistically at the end of their names.

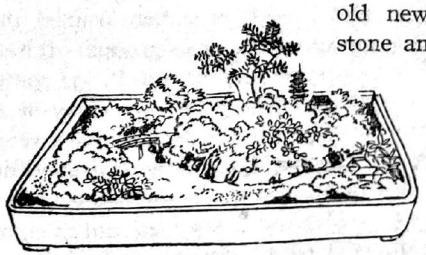
108. ART ON THE TRAY

In *Toko-no-Ma* or alcove, of a Japanese guest-room, one will often see a decorative *Bon* or tray, most tastefully and artistically decorated, such as:



Bonga or tray-picture painted with sand

Bon-kei (lit. tray-scenery): Scenic beauty is represented on a tray. It is produced with clay and old newspaper, with a "rock-like" stone and dwarfed trees. A Japanese garden is also often reproduced on a small tray.

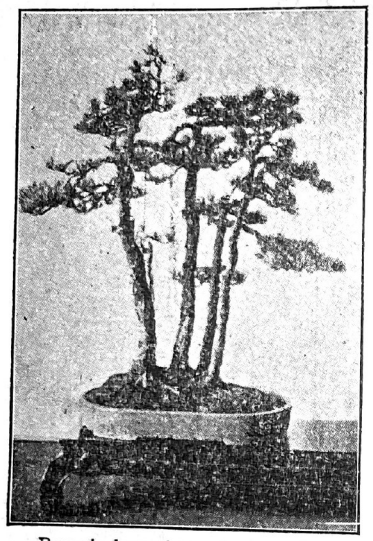


Bonkei or tray-scenery, with a house, a pagoda, a river with a bridge over it

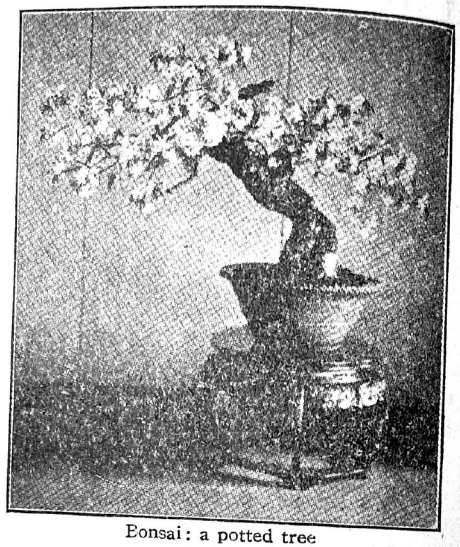
Bon-zan (lit. tray-mountain): Mountainous scenery is often represented on a tray with "rocks," "mountains," "river," "water-fall" and trees, all in miniature shapes, The scenery looks quite picturesque and natural on a small scale.

Bon-seki (lit. tray-stone): This looks like *Bon-kei* and *Bon-zan* combined, although stones play a conspicuous part in this tray-art.

Bon-ga (lit. tray painting): A scenic picture is painted with sand,



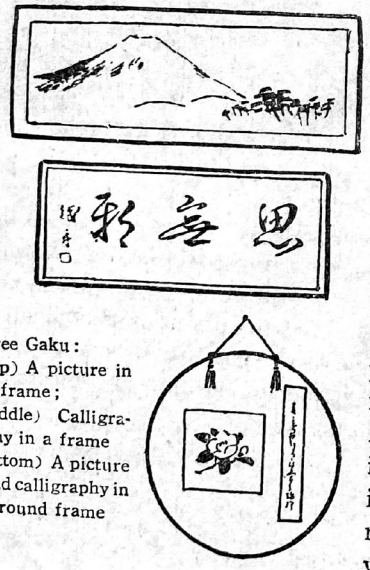
Bonsai: brought up from seedling



Bonsai: a potted tree

white or coloured, on a tray. It looks quite artistic.

Bon-sai (lit. potted tree): *Bon-sai* is a tree or trees planted on a shallow tray, after which it is so called in contrast to *hachi-uye* or a tree planted in a deep pot, although both are interchangeably used.



Three Gaku:
(Top) A picture in a frame;
(Middle) Calligraphy in a frame
(Bottom) A picture and calligraphy in a round frame

109. Gaku or Framed-Picture

A Japanese guest-room has *Kakemono* (lit. hanging-thing) in the alcove called *Toko-no-ma* and *Gaku* (lit. frame) hanging on its wall. *Gaku* is either framed or mounted on a paper-ground. It has a picture painted on it, or some Chinese ideographs of poetry or a precept, for the Japanese are very fond of calligraphic writings. While *Kakemono* or a scroll in the alcove is changed every now and then, or in different seasons, *Gaku* is, as a rule, kept permanently put on the walls.

A Buddhist temple has a large wooden Gaku posted up at its entrance. It has calligraphic characters designating the name of the temple.

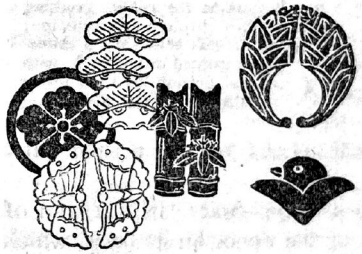
110. KAKEMONO OR HANGING SCROLL

Kakemono (lit. hanging-thing) is a scroll, hanging in the *Toko-no-Ma*, or alcove, of a Japanese room. It is mounted in such a way that it can be rolled up when it is not used. It may have some picture or calligraphic writings, consisting usually of a poem or precept. *Kakemono* may be one scroll or a set of two or three scrolls, and it is changed every now and then, according to a season or on some occasion. A polite visitor will, upon entering the room, sit before the alcove and make a bow to the scroll hanging in it.

How to look at Kakemono: There is a rule for looking at a scroll. In case of calligraphic writings, one has to look at them from top down to bottom. A portrait or human figure has to be looked at, beginning with its head; its calligraphic writings to be read last of all. In case of flowers or scenery one has to start with the bottom of the picture.

111. MON OR HERALDIC EMBLEM

Heraldry always kept pace with feudalism, for a crest or heraldic emblem was in most cases a sign of feudal distinction. In feudal days, Japan had some three hundred local lords or daimyo, with two hundred thousand retainers called samurai under them, and each of the daimyo and samurai families had an emblem or *Mon*, as it is called in Japanese, registered with the local or central Government. In the feudal days of Japan, none could wear any *Mon*, but was authorized by the central Government and each crest showed the social status of its wearer, although all restrictions on *Mon* and heraldic emblems were removed upon the abolition of feudalism in 1868. Dr. Numada counts eighty different kinds of *Mon* with 4,805 variations, including (1) astronomical and topographical objects, (2) botanical objects, (3) zoological objects, etc.



A few crests: "Myoga"-leaves, conventionalized: sparrow, bamboo, butterfly, pine and water-chestnut leaves

The chrysanthemum is the Royal crest of Japan, the Emperor being the only person who can wear a 16-petaled chrysanthemum.
A crest was marked on a gate, dress, household utensils, and any other important kinds of furniture in feudal days. A regular gala-dress has five crests on it; namely, one on either side of each sleeve and one on the back.

112. HAORI OR HAPPI-COAT

Haori (lit. feather-textile) is a loose overcoat worn by either sex as an every-day wear or on a ceremonial occasion. *Haori* of every-day wear may be made of any kind of cloth with various patterns, but a ceremonial *Haori*, usually black in colour, is made of silk or any other expensive kind of cloth, although a black *Haori* may be worn as an everyday wear as well as on a ceremonial occasion. The same black *Haori* can be worn both at a funeral and a wedding, with a little change in its fittings.



A man putting on Haori, with the help of his wife; he wears Hakama (skirt) under Haori



Two coolies: clad in happi-coat: (left) the donor's name painted on the collar, smoking tobacco through a kiseru-pipe; and (right) the donor's monograph painted on the back, with a towel around his head and a tobacco-pouch at his side

Black *Haori* is now worn popularly by any Japanese man on a ceremonial occasion, although *Haori* was not an official costume in Japan. A Japanese full dress for a man consists of five-crested black *Haori* and a plaited skirt called *Hakama*.

Shirushi-Banten (lit. marked-coat) or happi-coat: It is a kind of livery. It may have the family-crest of the donor on its back, which may also have some conventionalized or artistically drawn ideograph or monograph indicating the family of the donor. The name of the donor is usually dyed on the collar on the front side. *Shirushi-Banten* is a loose coat worn over a regular coat, and its wearer is usually proud of it as it is a proof of his having been long in the service of its donor. It is made of cotton with various patterns painted or dyed on it.

113. OBI OR SASH

Of all the dressing articles of a Japanese lady, *Obi* or sash seems most conspicuously fascinating to the Western people. It is certainly

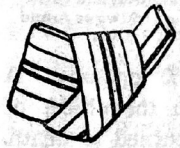


A woman tying her Obi

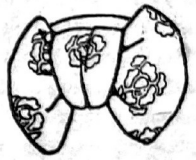
beautiful and graceful, but, to some extent, luxuriously expensive. It is 11 ft. (Jap.) long and 8.5 inches (Jap.) wide. It is made of several kinds of cloth, but the commonest materials of *Obi* are brocade and specially *Nishijin-ori*, for which Kyoto is almost exclusively most famous. There are several different ways of tying *Obi*, a lady's *Obi*, such as *Otaiko* (lit. drum), *Ya-no-ji* (lit. letter "ya" や), *Osage* (lit. hanging), *Darashi* (lit. dropping), *Chocho* (lit. butterfly), etc., the first-mentioned being the commonest and most popular style of tying *Obi*. *Obi* does not press the breast of its wearer so much as a foreigner may think, for she keeps a pocketbook, a purse, a comb, a looking-glass, etc., in her *Obi*. *Obi*, on the contrary, keeps the breast of its wearer warm and her body erect. But *Obi* needs several accessories or cords, such as *Obi-age* (lit. *Obi*-lifter), *Shita-Obi* (lit. under-Obi), *Obi-dome* (lit. *Obi*-keeper) and *Koshi-Obi* (lit. loin-sash).



Otaiko, Obi-ties



Man's Obi-tie



Young girl's Obi-tie

A man may have a stiff Obi, like a woman's. It is 11 ft. long and 3 inches wide. It has a special way of tying it.

114. SODE OR SLEEVE

Sode (lit. sleeve) and Tamoto (lit. sleeve-hanging), of a girl's dress in Japan, seem to appear as funny to foreigners as a woman's Obi or sash does. Sode or sleeve, literally or etymologically, means "along the arm", while Tamoto seems to have its origin in *Hire*, a scarf that a woman wore in ancient times. It is about 18 inches long and 8.5 inches wide (Jap.) for a young girl, getting shorter as its wearer gets older, till it is 16 or 17 inches long; although Furi-sode (lit. shaking-sleeve), worn by a young girl on a ceremonial occasion, is some 2 ft. long.

115. FURISODE-FIRE

The Ekoin Temple (lit. Praying-for-repose Temple) is a memorial temple at Ryogoku, Tokyo. It has the following story:

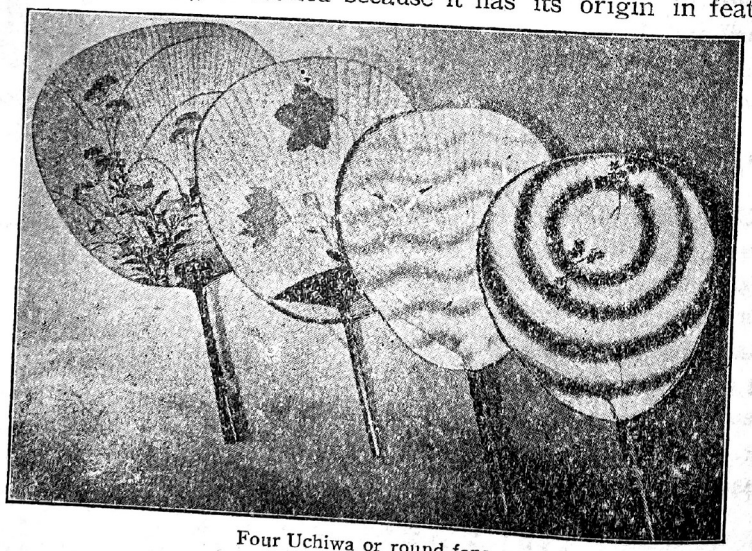
A funeral was held at the Hommyo-ji Temple on Jan 16, 1655 for a 16-year-old girl called Umeno. A *Furisode* (long-sleeve)-dress was brought as a pall on her coffin. The priest of the temple sold it to an old-clothes dealer. Another funeral was held on Jan. 16, 1656, for another 16-year-old girl called Kino. The same *Furisode*-dress came on her coffin and the priest sold it to another old-clothes dealer. For a third time the *Furisode*-dress was brought to the temple when a funeral was held on Jan. 16, 1657, for another 16-year-old girl called Iku. The horrified priest burned the dress in the compounds of his temple, instead of selling it this time. A puff of wind came and the sparks set fire to the eaves of the temple. The fire spread out, fanned by a strong wind, and over a thousand streets were reduced to ashes, killing over 107,000 persons. A memorial temple was built at Ryogoku, Tokyo, with the object of praying for the peaceful repose of those who were burned to death. It was named Ekoin Temple.



A girl clad in Furisode-dress and carrying Uchiwa or round fan

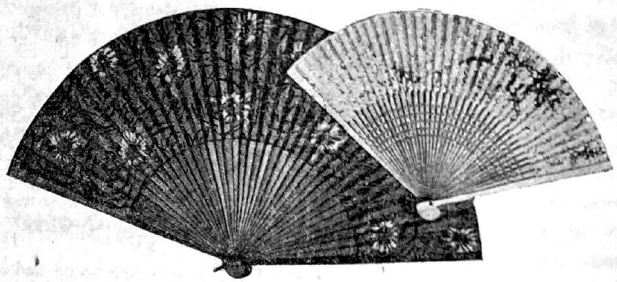
116. UCHIWA OR FAN

There are two kinds of fans in Japan: *Uchiwa* and *Ogi*. *Uchiwa* (lit. beating-feather), so named because it has its origin in feathers,



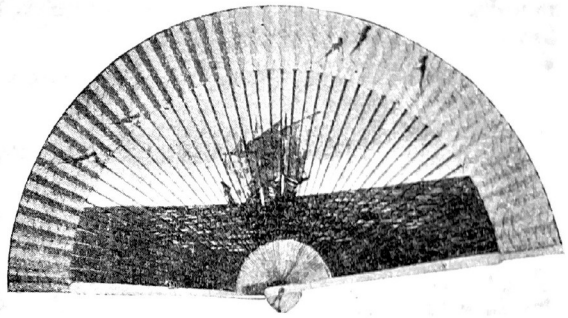
Four Uchiwa or round fans

is a round one made of bamboo-frames with Japanese paper pasted on them. It has always some picture painted on it, or some words of

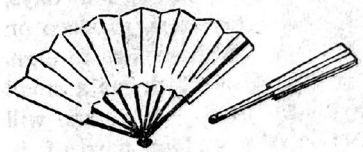


Open Ogi or folding-fan

precepts written on it. *Ogi* (pronounced with hard "g"), which literally means "to fan", is also made of a bamboo-frame and paper pasted on it. This can be folded up for carriage. A folding-fan, *Ogi*, is a symbol of good luck, or specially future prosperity, because it grows larger and larger when it is opened. A girl has to carry



Open Ogi or folding-fans



Fans: (left) open and (right) closed

one at her wedding even when it is held in a cold season. She has to take it more for formality, or in a symbolic sense, than for use. Many professional people will carry a folding fan when they appear before the public on a formal occasion, and orthodox Japanese will carry it at all times when they pay visits to their friends. A fan is presented as a gift on a felicitous occasion, and it is always included in a betrothal gift exchanged by the betrothed.

Plain white fan: Ordinarily we never use a plain white fan, round or folding, that has no ideographs or picture painted on it, possibly because plain white suggests death or funeral, on which occasion a plain white fan has to be used

117. TOKO OR JAPANESE BED

The Japanese do not sleep on a foreign bed-stead, which is

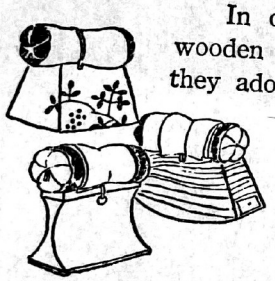
adopted by a few rich people. We sleep on *Toko* (or *Futon*) or Japanese bed, instead of lying direct on *Tatami* or rush-matting, with which every Japanese room is floored. *Toko* or *Futon*, about an inch or so thick, is wadded soft with raw cotton, and most Japanese lie on two layers of *Futon*, covering themselves with equally soft wadded covers. Our bed is not kept spread in the daytime like a foreign bed, but it is folded up and put into *Oshi-ire* (lit. push-in) or closet every morning, to be taken out when we go to bed in the evening. Our bed is made of cotton or silk.



Toko or bed: A girl sleeping on bed of two layers; her face hidden under a wadded cover; her head resting on a special pillow to keep her dressed hair from getting broken

Some Japanese sleep on a bed made of rice-straw, which is cool in summer and warm in winter.

118. MAKURA OR PILLOW



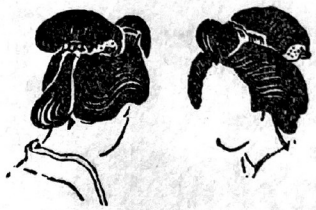
Three Japanese pillows: each has a wadded pillow mounted on a wooden box. The nape of a woman, who has her hair elaborately dressed, rests on such a pillow when she sleeps. One of them has a picture of nanten (nandina domestica), a tree of purification, and another has a drawer for keeping toilet-paper in.

In olden days the Japanese seem to have used wooden pillows, *Makura* as we call them, but recently they adopted cylindrical ones, three or four inches in diameter and about one foot long, stuffed with rice-husks or buckwheat-chaffs. But our women, who have their hair most elaborately dressed, have to keep it for a few days, making it impossible for them to sleep on an ordinary pillow, Japanese or foreign. They use a wooden pillow which has a small wadded cylinder tied on it. A woman will put her nape on the wadded part of it. Each pillow has a drawer in which toilet-paper is kept.

It is said that one who uses a porcelain pillow or a sand-pillow, which contains sand, will have no brain diseases.

119. COIFFURES

In ancient times men had their hair dressed, while women had theirs hanging on their back. In the feudal days of Japan, a samurai dressed his hair in a top-knot.



Marumage, symbol of married life



Shimada worn by a young woman



Zangiri, symbol of widowhood



There are several styles of dressing women's hair in Japan; such as *Maru-mage* (lit. round chignon), *Shimada*, so named from the name of a place, *Icho-gaeshi* (lit. gingko-leaf-reversed), *Tojin-mage* (lit. China-man-chignon), etc.



Tojin-mage worn by a young girl

When a woman loses her husband, she often cuts her hair short, the cut part being buried or cremated with his remains, as her substitute.

A professional wrestler in Japan will dress his hair in a top-knot when he reaches a certain wrestling rank.



Top-knot of feaudal samurai



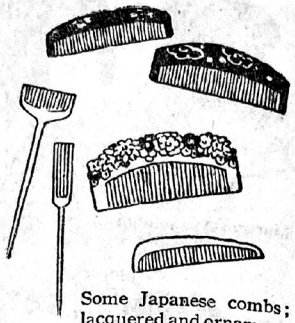


Top-knot of a professional wrestler

120. KUSHI OR COMB

Kushi or comb seems to have been worn both by men and women in ancient times in Japan. The Shosoin Repository, at Nara, has ivory combs brought over to Japan over a thousand years ago. Many combs have been brought to light from shell-mounds and ancient graves in Japan. The oldest comb, which was unearthed in the

province of Aomori is made of bamboo, and deer-bone combs are also unearthed from ancient graves in Japan. Ivory, tortoise-shell, and glass combs were in fashion during the Kamakura period (12th-14th centuries). The most popular combs are made of boxwood, cherry, plum, etc. and they are first kept in camellia-oil till they get oily and smooth. A few sayings about combs:



Some Japanese combs; lacquered and ornamented; two long-handled ones (left) used in parting the hair

A comb which breaks while you are using it portends death.
A comb picked up on the street means a misfortune invited.

Evil cast off by dropping comb: Because Kushi (comb) homonymously means "pain" (Ku) and "death" (shi), some orthodox Japanese will be sometimes pleased to lose a comb, for instance, by dropping it unawares on a street. A dropped comb might mean evil (pain and death) cast off.

121. KANZASHI OR ORNAMENTAL HAIR-PIN

In contrast to a foreign style of dressing a woman's hair, which is called *Sokuhatsu* (lit. tied-up hair), Japanese coiffure is named simply *Kami* (hair). There are several Japanese styles of dressing the hair, as elsewhere mentioned, and Japanese coiffure requires *Kanzashi* (lit. hair-sticker). It is a hair-pin decorated with various designs, such as plum-blossoms, bamboo-leaves, pine-needles, *Tsuzumi*-drum, crane, tortoise, etc., made of wood, silver, tortoise-shell, coral, paper, celluloid, etc. Tortoise-shell is considered to be one of the best materials for *Kanzashi*. *Kogai*, another ornamental pin, is also stuck into a back chignon.

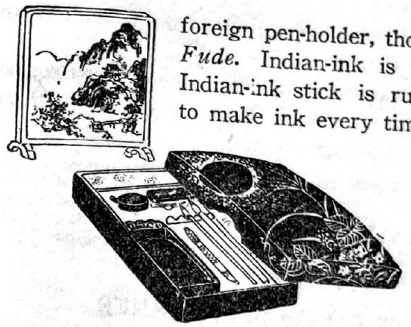


Dressed hair with ornamental hair-pins

In Japan a lotion, or stick, made of camellia oil is considered to be the best for the hair of the Japanese.

122. SUZURI AND WRITING-SET

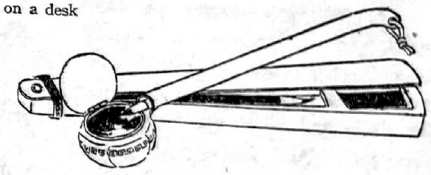
The Japanese do not use a metal pen or nib in writing. They use *Fude* (etymologically, writing-hand) or brush-pen, which is made of badger-hair or some other animal hair. A brush-pen, which tapers to a point, is fastened to a bamboo-handle, about the same size as a



Suzuri-bako, a lacquered writing-set, with a writing screen, an ornament, on a desk

foreign pen-holder, though there are different sizes of *Fude*. Indian-ink is used in writing. *Sumi* or an Indian-ink stick is rubbed on *Suzuri* or ink-stone to make ink every time we use ink.

A few drops of cold water are dropped in *Umi* (lit. sea) of *Suzuri*, ink-stone, and an ink-stick, wet with the water, is rubbed on the other part of *Suzuri* till the necessary ink is made in just a few minutes. *Suzuri*, which is made of some special kind of stone, is produced in various localities of Japan, while Indian-ink is made from soot, with some process, and it is indelible.

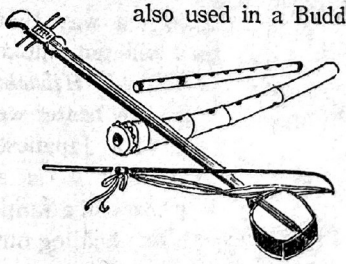


Yatate (Japanese fountain-pen) has Indian-ink in a round pad and a brush-pen in a tube, a brush-pen container

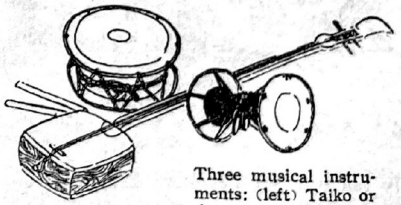
Yatate, a Japanese fountain-pen: Yatate is made of metal, consisting of two parts; ink-pad and a tube for Fude. It is carried on a belt by means of Netsuke

123. Gakki or Japanese Musical Instrument

Taiko or Japanese drum is made of the hide of a horse. It was first used in charging troops on a battle-field. But it is mostly used at the time of festivals of Shintoism, although it is also used in a Buddhist temple.



Musical instruments: two-bamboo-flutes and a fiddle



Three musical instruments: (left) Taiko or drum; (middle) Shamisen or three-stringed instrument and (right) Tsuzumi-drum

Tsuzumi, of which there are several kinds, is used at the performance of the No play and of some local dances. It is beaten

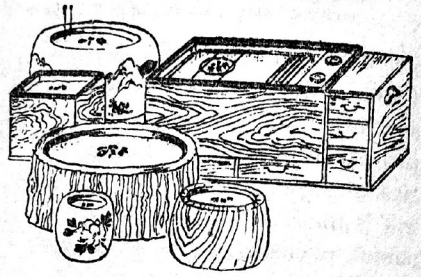
either by the hand or by a pair of oak-sticks. *Tsuzumi* is made from the skin of a fox, monkey, or sheep.

Shamisen or three-stringed instrument, often played in Japanese dancing, is made of the skin of a cat. It is very important to *Ningyo* (Marionette) and also to the geisha-girls.

Sakai's drum is a scene often represented on the stage. In 1572, Iyeyasu Tokugawa was defeated by Shingen Taketa at the battle of Mikatagahara and he retreated into his castle at Hamamatsu, with his enemy in hot chase. Sakai, a retainer of Tokugawa, left the castle-gate wide open, and he struck a drum loudly, so the enemy, suspecting something strategic to be going on inside, retreated without attacking the open castle.

124. HIBACHI OR CHARCOAL-BURNER

A Japanese house is built open, and its rooms are almost intercommunicable, partitioned only by sliding doors, *Karakami* (lit. Chinese paper) and *Shoji* (lit. partition-small), instead of walls. They have no heating-apparatus, excepting *Hibachi* or charcoal-burner (or fire-brazier). It may be made of wood, porcelain or metal, of any shape, either round, square, oblong, and fantastic. It contains a metal ash-container, in which charcoals are burned. Charcoals are manufactured by burning various kinds of wood in a closed kiln, in such a way that they will not smoke in *Hibachi*. *Hibachi* is the only heater we have in a Japanese room, and it is a cozy place in a family because all members sit around it on a cold winter's day holding out their hands over a fire-brazier till it looks more like a hand-warmer than a room-heater. But *Shoji* and *Kara-kami*, the sliding-doors, seem to keep a room warmer than glass-windows do.



Hibachi of different shapes: round, square and rectanglar; each having charcoals in the middle; two sticks being fire-chopsticks

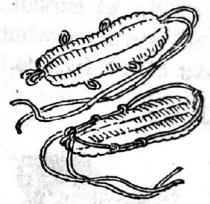


A happy family-group sitting around Hibachi (fire-brazier) all holding their hands over it.

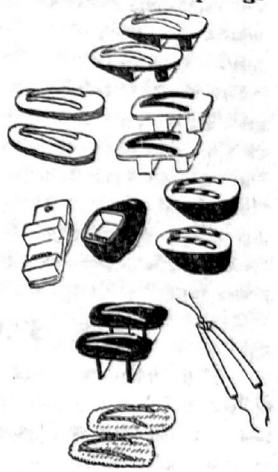
Carbon dioxide, generated from charcoals, is dangerous in a glass-windowed room, but it is harmless in a Japanese room of sliding-doors.

125. GETA OR WOODEN FOOTGEAR

Geta (lit. worn-under) is the Japanese shoe made of wood. It is oblong in shape, about 5 inches long, 3 inches wide and over one inch high, with varieties. It has two crosswise supporters or prongs under it and it is worn by thrusting a foot under its throng, with its front cord between the big toe and the next. It is usually made of cryptomeria, beech, etc., but the best kind is made of paulownia-wood ("Empress"-wood). There are mainly two kinds of *geta*: every-day wear, which is the *geta* proper, and rainy-day wear, which, called *Ashida*, has thinner and much higher supporters. There are several different shapes of *geta*; *Pokkuri* (lit. scooped out) having a bell under it.



Waraji, or straw-sandals: (right) showing how it is worn; (upper) one with its cords not yet ready for wear and (lower) ready for wear. Waraji is worn by labourers and pedestrian-travellers



Footgear: (top) Geta; (2nd row) Geta and Setta; (3rd row) Pokkuri and Geta upturned; (4th row) Ashida, rainy wear, and a Geta-cord; and (bottom) Zori, straw fine-weather wear

Zori (lit. grass-wear), fine-day wear: Zori is made of rice-straw, bulrush, bamboo-bark, etc. Setta, another kind of zori, has a leather under it.
Indoor and outdoor wear: Geta and Waraji are outdoor wear. Zori, a dry-weather wear, may be worn indoors and outdoors, although we do not wear indoors what we wear outdoors; Tabi, or socks, excepted.

126. FOOTGEAR, A TEMPLE TREASURE

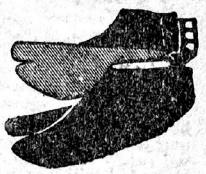
The Zuigan-ji Temple, of Matsushima, which was one of the three scenic spots of Japan in olden times, has a geta, a wooden clog, preserved as a temple-treasure. The following story is told about it.

Masamune Date, later the lord of Sendai, went to enjoy a snow-view in a detached house. When he was heard coming back to the porch after he saw the snow scenery, his faithful servant, Heishiro by name, who had his young master's pair of geta in his pocket to keep them warm, took them out and put them politely on a stone-step in the porch. The moment when the young lord put one of his feet on the geta, he felt it warm. "Servant", Date said in a loud voice, "because this is a cold morning, you have been sitting on your master's geta and defiled them." And whack! went the geta on the

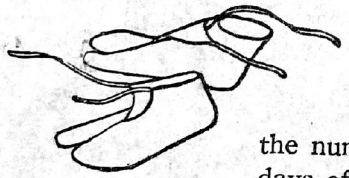
brow of Heishiro, who was knocked down on the snow; blood running from his brow. The young lord went back barefoot to his residence, and Heishiro, getting up, shook the bloody geta after his master. "Too much," he said. "You shall see that I pay scores with you." He made up his mind to get even with Date. He went to Kyoto where he entered a Buddhist temple to get learning, so that he might be a samurai. He was converted into Buddhism, which said: "You shall not take revenge." Heishiro became a Buddhist priest, and, after staying at several temples, he was appointed chief priest of the Zuigan-ji Temple. "My Lord," said Priest Unko, to Lord Date at his first interview with him, for Heishiro was now so called. "My Lord, do you recognize this scar?" he asked. Date knew nothing about it. "It is this scar," Priest Unko went on to explain, "which you gave me when I was a servant here, that made me what I am now." Priest Unko and Masamune Date became fast friends.

127. TABI OR JAPANESE SOCKS

The Japanese wear *Tabi* or socks, which are bifurcated for the big toe. They cover the feet just under the ankles. Mainly speaking, there are two colours for *Tabi*, black and white, although red and purple are sometimes used, and white *Tabi* are considered to be more formal than those of any other colours. And *Tabi* are made of cotton, silk, velvet, etc. and the size of *Tabi* is measured by a unit called *mon*. *Mon* was a unit of currency in feudal times, corresponding to a thousandth of the Yen and the size of *Tabi* was measured by the number of iron-coins used during the feudal days of Japan; a man wearing *Tabi*, about ten or more *mon* large while a woman wears eight or nine *mon* of *Tabi*.



Black Tabi or Japanese socks



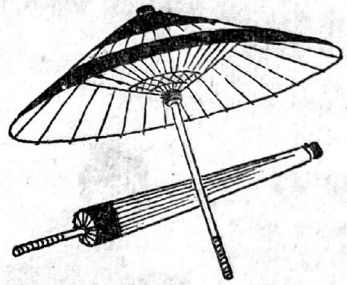
White Tabi or Japanese socks

128. UMBRELLA

We have two kinds of umbrellas: *Komori* and *Kara-kasa*. *Komori*, which etymologically means "bat" because to the Japanese the cloth of a foreign umbrella suggests its wings, is of recent introduction. Japan produces large quantities of umbrellas for foreign exportation. *Kara-kasa* etymologically means "mechanical sun-shade" (although its characters 唐傘 mean "Chinese umbrella") and it is so named in contrast to a simple flat hat or sun-shade worn by farmers and other labourers working in open air. *Kara-kasa* has two kinds: one for men's use and the other for women's. It is made of pure Japanese paper pasted on a number of bamboo-frames and then oiled. *Kara-kasa* is about 2.2 ft. long for men's use, and 2.1 ft. for women's, with 50 ribs for the former and 40 ribs for the latter, although, as a matter of fact, both sexes can use the same kind. Women use a little gayer umbrellas than men's.



Sun-shades of different shapes, origin of umbrella



Kara-kasa (lit. Chinese umbrella) or rather Japanese ones: made of oiled paper, with bamboo-frames and a bamboo-handle. One is open; the other closed

129. TENUGUI OR JAPANESE TOWEL

Tenugui (lit. hand-wiper) or a Japanese towel, which is usually about 3 ft. long and a foot wide, is one of the handiest articles in Japanese life. A farmer will always carry *Tenugui* at his side to wipe his hands clean in his manual labour. It is used when one takes a bath, although few Japanese use it in a bath-tub, in order to keep the water clean. The same wet *Tenugui* is used when one wipes water off one's body after taking a bath. A labourer will wear *Tenugui* around his head like a headband to strain himself. A girl will cover her head with *Tenugui* when she cleans a house. *Tenugui* is a necessity for a girl-dancer in Japan, for it is symbolically used in many ways. A Japanese robber is proverbially represented on the stage as hiding his identity by covering his face with *Tenugui*. The proprietor of a new shop or store will make a present of *Tenugui* to his prospective clients and customers as a sign of the announcement of his new business. When one removes to a new place, *Tenugui* is presented to one's old friends as a sign of separation and to one's new friends as that of prospective friendship.



Tenugui (Japanese towel) used in three different ways

The Japanese will not use a perfectly-white *Tenugui*, which is considered to be unlucky as suggestive of death.

Cat, a thief of towel: When Tenugui was found missing, its thief was looked for, in olden days in a cat, which is proverbially said to dance a cat-dance by wearing Tenugui on its head.

130. FUROSHIKI OR WRAPPER

Furoshiki (lit. bath-cloth) is a square piece of cloth in which the Japanese wrap up small articles for carrying purposes It is a very handy thing taking the place of a bag, grip and handbag. It may be made of any kind of cloth in various sizes, more or less standardized, 2 or 3 ft. square, and it is indispensable to Japanese home-life. The name *Furoshiki* means "bath-spread", so called because, according to some people, it was used in wrapping up clothing which was taken off when one went to take a bath. It was first used to wipe water off when one was out of a bathroom.

Fukusa: Cha-no-yu, or ceremonial tea, has a smaller Furoshiki, which is called Fukusa (lit. rich-satin). Fukusa is also used in carrying a precious article.



Furoshiki: A woman carrying two packages of Furoshiki

131. CHOCHIN OR JAPANESE LANTERN

Chochin (lit. portable lantern) or a Japanese lantern is an artistic article, fanciful and aesthetic. It is made of pliant bamboo-splittings which, bent round, are used as its frames. Japanese paper is pasted over them and then a certain kind of oil is applied to the paper. A lantern has the family-crest of its owner painted on it, or it may have some other picture or Chinese ideographs meaning "Beware of a fire" or "Good night" written on it. The Japanese will carry no lantern which is purely white, because a purely white lantern is used at the time of a funeral. A lantern has two pieces of chipwood, one each on top and on bottom, which has a nail standing for a candle to be put on. Our lantern is opened when it is used and closed when it is not in use. Among the famous kinds of Japanese lanterns, we have such as:



Chochin, a paper-lantern (open) with a family-crest painted on it. An unpainted or perfectly white one is used only in connection with death. A closed one is shown beside it

Odawara-chochin
Yumihari-chochin (lit. bow-shape-handled lantern)
Gifu-chochin (lit. Gifu-locality-lantern), with several plants painted on it
Umanori-chochin (lit. horse-riding lantern)
Hozuki-chochin (lit. ground-cherry-lantern), etc.

A Buddhist funeral procession is always led by a lighted pair of purely white or unpainted lanterns.

132. SAKE OR JAPANESE RICE-WINE

Once upon a time, according to Chinese legend, some clever sparrows picked up some grains of rice which they stored in a piece of bamboo, till, rain coming down, the rice fermented. This is the origin of Sake; hence the Chinese ideograph 酒 for Sake consists of "water" 氵 and "bird" 酉. The Japanese "sake" is said to have come from *sasake* (lit. bamboo-smell).

Sake is brewed from rice, which is steamed and stored till it ferments by means of a kind of germ or yeast called *moto*.

There are three or four kinds of alcoholic drinks in Japan, but "*sake*" covers any kind of alcoholic drinks. *Shochu* is made from potatoes, either sweet or Irish, and it contains a higher percentage of alcohol than ordinary Sake does.

Sake is offered to a Shinto deity and a Shinto priest drinks it, but it is not offered to a Buddhist deity nor does a Buddhist priest drink Sake.

Sake is drunk warm or hot. It is warmed by putting its bottle in hot water of an iron-kettle.

Cryptomeria-barrel for Sake: It is said that Sake keeps longer and tastes better when it is kept in a cryptomeria-container. A small cryptomeria-branch is put in a Sake-bottle and a ball of cryptomeria-needles is a sign of Sake-store in Japan.

133. JAPANESE PAPER

Paper was first introduced to Japan from China as early as the seventh century, and the Shosoin Repository, at Nara, preserves Prince Shotoku's writings written on paper in the 7th century.

Japanese paper is made from the barks of the paper-mulberry-tree (broussonetis papyrifera), which grew wild very extensively in this country. Another and still better materials for Japanese paper are obtained from the barks of what is called *mitsumata-kozo* (lit. three forks) (edgworthia papyrifera) so named because the tree forks off always in three branches. Japanese paper is very soft. It is easily torn one way, but very strong in the other way. Some common kinds of Japanese paper are:

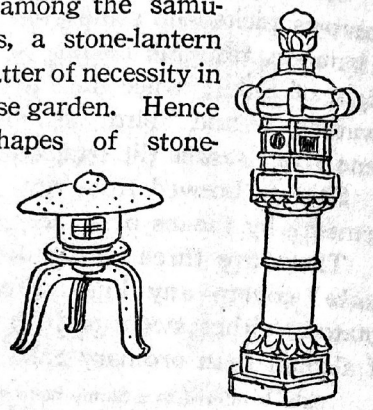
Hanshi
Hosho
Tori-no-ko
Minogami
Gampishi
Usuyo

134. ISHIDORO OR STONE-LANTERN

Ishidoro (lit. stone-lantern) was originally erected in a Buddhist temple; the oldest in Japan being manufactured in the Todai-ji Temple, Nara, in 765 A. D. It was erected there for a lighting purpose, but later a stone-lantern was erected in the grounds of Buddhist temples and Shinto shrines and before graves more for a decorative purpose than lighting. When Cha-no-Yu, or ceremonial tea, became popular among the samurai class, a stone-lantern was a matter of necessity in a Japanese garden. Hence many shapes of stone-lanterns are named after famous tea-masters, such as Rikyu, Shuko, etc. The Kasuga shrine, at Nara, has over two thousand lanterns, either stone or metal, and they have a special type of lanterns. The Toshogu shrine at Nikko is also famous for large numbers of stone-lanterns, which are dedicated to the shrine with the object of lighting the way in the land of Hades, according to a Buddhist idea.



Stone-lantern standing near Torii



Two stone-lanterns often erected in a Japanese garden, more for a decorative purpose than lighting

A regulation stone-lantern consists of five parts: sky, wind, fire, water and ground.

Spook lantern: In the precincts of the Futaara Shrine, at Nikko, there is a stone lantern, which is cased in a wire-net. It has the following legend told about it. Once upon a time a spook appeared night after night to the great distress of the people of Nikko. A brave samurai went out one night to find out what the spook was. Sure enough, a spook appeared, and the brave samurai struck at it with his sword till it disappeared. On the following morning, the people of Nikko found that the stone-lantern of the Futaara Shrine had notches made with a sword on it, and they concluded that the stone-lantern must have appeared as a spook. It was put in a wire-cage and the spook made no more appearance.

135. STONE-MONUMENT

The Japanese are very fond of erecting a stone-monument for many purposes. When, for instance, the Emperor visits a place to review military manoevres, a monument is erected to commemorate his visit or rather "consecrate" the place. A stone-monument is erected to mark the birth-place of a great man, describing his life-work. A stone-monument is erected on the spot where Commodore Perry landed on his first visit to Japan in 1853. Any humanitarian work benefiting large numbers of people will be immortalized with a stone-monument erected to tell the story of the work to future generations. An accident may take place in the course of constructing a road or a tunnel or of building a large house or ship, entailing the loss of lives. A stone-monument is often erected or a statue of Jizo, the guardian of souls, is erected, on the spot, more to pray for the peaceful repose of the ill-fated people than simply to commemorate the disaster. A certain foreign tourist, who found stone-monuments all over the country, has well called Japan a land of stone-monuments.

136. SNOW-DISASTER MONUMENT

At a place called "Forty-eight Curves" on the sea-shore of Niigata Prefecture, there stands a stone-monument known by the name of Snow-disaster Monument. It is always covered with some kind of clothing offered by mothers who have sick children. It has the following story.

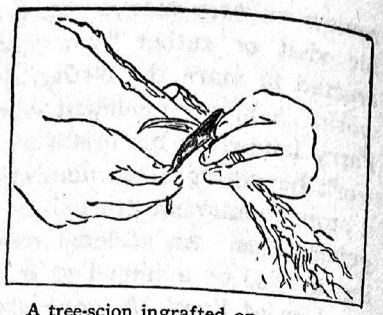
On Dec. 29, 1920, one Mrs. Hana Ogawa went to a neighbouring village to bring home her son, Tsutomu by name, an elementary-school child. They were caught in a heavy snow-storm on their way back and they failed to reach home on that night. A party was sent out to search for them and they found the mother and son dead by the roadside. The mother, who held her son in her arms, was stark naked, all her clothing put on her son. The mother was frozen to death, but the child was brought to life. The people of the village erected a stone-monument in admiration of her motherly love with a prayer for her peaceful rest. After the erection of the monument, Tsutomu, her son, paid a daily visit to it. Not a single day passed without his paying a visit to his mother's monument, till on one snowy day the boy covered her monument with all his clothing and he was frozen to death beside his mother's monument. The monument is now deitified by the villagers in admiration of the mutual love of mother and son, and they offer clothing to it with a prayer for the recovery of their sick children.

137. TSUGIKI OR GRAFTING

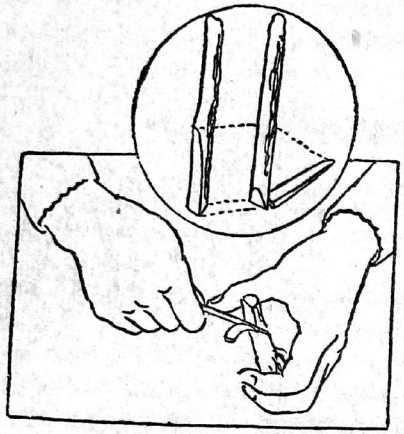
A persimmon-tree that has grown up from a seedling, as a rule, bears puckery fruits and it must have a branch, taken from a tree

of sweet ones, ingrafted on it in order to bear fruits which are not puckery.

The Japanese are good at the art of grafting, presumably due to our wet climate. Almost every farmer practises grafting in order to improve upon fruit-bearing trees. Peaches, pears, oranges, and many other fruits, besides persimmons, have been improved upon by grafting in this country.



A tree-scion ingrafted on a stock inside bark



Grafting: A cut (lower) made on a stock and (upper) a cut for grafting scion

There are several methods of grafting trees. In one of them a tree, a few years old, of the size of a finger or a little larger in girth, is cut short, a foot or so above the ground. A cut, about an inch or so deep, is made, with a sharp knife, between its wood and bark. A cutting, a few inches long, both ends cut off, which is taken from another tree of the same species, is inserted, or ingrafted in the cut on the stock. This cutting has its lower end cut flat, about one tenth of an inch thick at the tip; its cut part being about an inch long on one side and half an inch or less on the other side. The graft is tied tight with a few rice-straws.

A little earth is put on the cut part of the stock, namely around the grafted part. Some wide leaf or oiled piece of paper is put around the grafted part and a cord is used to tie it tight. The earth of the graft has to be watered once in a while to keep it from getting perfectly dry.

Sashiki: A cutting of a tree, a young branch, will take root if it is kept stuck in the ground. A fig is said to take root very easily, when kept in this way. A chrysanthemum will bear better flowers when it grows up from a cut stem than when it is culticated from a rooted plant. Many another plant grows up from a cut stem which is kept stuck in the ground.

138. THE JAPANESE AS IMITATORS

Chinese culture was introduced to Japan, for the first time, in

the 3rd century and Japan adopted Confucianism. Gigaku and Bugaku, two ancient plays, came over from Tibet, North China and South Asia a little later, and Japan made great cultural development under the influence of the Korean Kingdoms. Buddhism and Indian culture came over in the 6th century and the Shosoin Repository, the Horyu-ji Temple (a part of which is the oldest wooden building in the world) and many magnificient cathedrals were built in Japan. Huge statues were produced under Buddhist influence. Japan maintained close contact with T'ang and other Chinese dynasties, under the influence of which our culture of the Kamakura and Ashikaga periods was produced.

The Japanese are often criticized as being imitators, and certainly they are. But imitation is not all that the Japanese did with foreign culture. They improved upon it to produce a new and better culture. We copied foreign art, but our art took a different course, making unique development. Look at Buddhism. Look at Confucianism. They have died out in India and China, lands of their origin. The same is the case with our art, sculpture and porcelain. Our art excels its foreign original in many respects. Japan imitates, but the Japanese are improvers and producers.

139. Sumiye or Painting in Black and White

Japan has made singular development in Sumiye (lit. black-ink painting) or painting in black and white. While, in a foreign picture, a whole canvas is painted in colours, Japanese painting is simple and quiet, with much space left untouched or unpainted, as is evidenced in Sumiye (painting in black and white). The beauty of this painting consists in shade no less than in light, leaving much for imagination, which the Japanese appreciate in looking at a picture. The secret of Japanese painting, we are told, consists in being graphical by departing therefrom. This paradoxical expression means that a painter should paint only important points, leaving minor parts for the imagination of those who look at it.

A Japanese parlour is simple and open. It has hardly any decoration, save for a piece of art or two in Toko-no-Ma (alcove). The room is surrounded with Karakami and Shoji, two kinds of sliding-doors, made of plain white paper, instead of gay walls. We use no rugs, simple or gaudy, in our rooms, which are floored with rush-matting, no less plain and simple. Such a simple life of the Japanese will account a great deal for the unique development of quiet painting in black and white. Painting of gaudy colours do not match our simple room or life.

140. Three Seasonal Wears of Clothing

Japan, situated as it is longitudinally from north to south, has the four seasons of spring, summer, autumn and winter, which are entirely different climatically from one another. A summer wear, therefore, is not warm enough for winter, and a winter wear is too warm for summer while a spring or autumn wear is neither warm enough for winter nor cool enough for summer. So the Japanese change their suits according to the different seasons; namely:

1. Hitoe (lit. single): A single layer of clothing, silk, cotton, or any other clothing material, for summer.
2. Awase (lit. joined): A double layer of clothing (with a lining) for spring and autumn.
3. Wataire (lit. raw-cotton-put-in): A double layer of clothing wadded with raw cotton, for winter. One may wear two wadded coats in cold weather.

Besides, we have *Juban* (underwear), which is also single, *Haori* (happi-coat) and several other kinds of clothing.

141. SHIJIN OR FOUR GODS

According to Japanese mythology, the world was first governed by three Kami, who are:

(1) Ame-no-Minaka-Nushi-no-Kami (lit. Master-of-August-Center-of-Heavens-Kami)

(2) Takami-Musubi-no-Kami (lit. High-August-Producing-Spirit-Kami)

(3) Kami-Musubi-no-Kami (lit. Divine-Producing-Spirit-Kami)

But, according to the Continental ideas, Shijin (lit. Four-gods) reign over the Heavens, each represented by a constellation. They are:

(1) East: Seiryu (lit. Blue-Dragon)
(2) South: Shuzaku (lit. Red-Bird)
(3) North: Gembu (lit. Black-Turtle)
(4) West: (lit. White-Tiger)

Byakkotai: Byakkotai (lit. white-tiger-unit) is a famous death-defying unit consisting of boys, 16 or 17 years old, who all committed suicide after a losing battle in the civil war, 1868.

PART III POPULAR PRACTICES

Customs, Manners, Topsyturvydom, Fauna and Flora

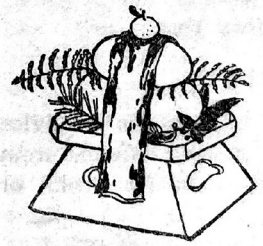
1. NEW YEAR

The New Year is the beginning of a new life in Japan. Every person is supposed, or determined, to turn a new leaf in the New Year. All accounts have to be settled by the New Year's eve, and all debts paid, according to the old-time ideas and practices, before the last day of the old year. If you are in debt on New Year's day it is a bad sign for the new year. Every person gets one year older on New Year's day, although a birth-day celebration is held on each anniversary day of birth.

In olden days, everybody had to observe the New Year's day solemnly, because it was considered to be too sacred for anybody to do anything worldly. Even the rooms were not cleaned on that first day of the year, already cleaned on the last day of the bygoing year, because sweeping off suggests something going off. According to the orthodox Japanese, a house is cleaned more for a religious reason, because *Kami* will bring no good to an unclean house, than for a sanitary purpose.

On the New Year's day, everything has to be renewed: new dress, new kitchen-ware, new furniture, new table-ware, etc. including such trifle articles as a broom, chopsticks, *geta* and dippers. And all these articles have to be "consecrated" with the decoration of pine-needles and *Yuzuriha* (daphniphyllum macropodum) tied with a red-and-white cord of *Mizuhiki*. Each house has a pine-decoration before it, besides some other decorations of the occasion in every room. And every family will prepare special food for the New Year.

2. NEW YEAR DECORATIONS



Osonae (lit. offering): a New Year's decoration, consisting of an orange, sea-weed, a pair of rice-cakes, often red and white, fern-leaves, spear-flower, etc. on a tray-stand, which, called Sambo (lit. three-sides) has a hole on three (or four) sides. It is a formal tray.

Every Japanese house has a New Year decoration of the pine and bamboo set up in front, to be kept there for the first seven days of the year. Inside a house there is another decoration of the New Year, and it has several things of good luck, or everything used in it has a symbolic significance. Here are brief explanations of a few things used in the New Year decorations:

Kagami-mochi (lit. mirror-rice-cake), also called Osonae (lit. offering), offered to the Unseen; Kagami (lit. mirror) representing Kami or his spirit.

Pine, bamboo and plum are a set of symbolism for devotion, faithfulness and love.

Yuzuriha (daphniphyllum macropodum) suggests long continuation of a family, "yuzuru" meaning "succession".

Daidai, or a kind of orange has a homonymous meaning of "generations", another symbol of long continuation of a family line.

Fern signifies the beauty of heart with its Japanese name Urajiro (lit. white inside).

Lobster is important because it suggests old age with its bent body.

Kombu (a kind of sea-weed) symbolizes pleasure with its Japanese name "kombu".

Straw-rope called Shimenawa purifies anything it is used with.



Wa-nawa or a circle-rope: a New Year's decoration, consisting of a rope, a lobster, a skewer of dried persimmons, fern leaves, Yuzuriha-leaves, sea-weed, zigzag pieces of paper, etc. It is usually hung at the entrance to a residence

Manryo, or spear-flower, is important because its Japanese name "Manryo" is suggestive of yen 10,000 and Fukujuso, adonis, is prized on account of its Japanese name meaning fortune-longevity-plant.



Matsu-kazari (lit. pine-decoration) consisting of bamboos, pine-branches and wooden fuel (bottom) erected in front of a residence in New Year. It has some sand at its foot surrounded by a rope

No New-Year decorations at Hakone: A prehistoric princess, Kono-Hana-no-Sakuya-Hime, to whom Mt. Fuji is dedicated and who is the name-sake of *Sakura*, cherry, was once walking out in the fields, when her eye was picked by a pine-needle. "You shall grow here no longer" she said.

This is a traditional explanation of the fact that, while pine-trees are found all over the country of Japan, you will find hardly any pine-trees in the District of Hakone.

Because of the above legendary story, it is said, the people of Hakone display no *Kado-matsu* (lit. gate-pine) in the New Year.

3. NEW YEAR DIET

Ozoni (lit. promiscuous food): While the Japanese eat boiled-rice at three meals a day, their New Year diet is entirely different from what they eat at ordinary times. They eat *Zoni* (or Ozoni) or promiscuous vegetable soup at breakfast during the first three days of New Year. Its chief ingredient is *Mochi* or rice-cake, which is steamed rice pounded into *Mochi* or hard cake or dough. Slices of *Mochi* are cooked with various vegetables to make a promiscuous soup, although some Japanese prefer rice-cake toasts.



"Don't" in Japan: Two persons will never divide a piece of Mochi (rice-cake) by pulling at it

Toso is a spiced kind of sake that the Japanese drink in the New Year. It is tinctured with a certain medicine. Every member of the family makes a symbolical drink of this beverage.

Kazu-no-Ko (lit. number of children): This is herring roe and the Japanese are very fond of it possibly more on account of the suggestion that the name makes than for its food-value, although fish-eggs are considered to be very healthful.

Katsuguri (dried chestnuts): *Katsuguri* suggests "coming in triumph" homonymously and, therefore, dry chestnuts are considered very important at table in the New Year.

4. MARRIAGE

Marriage is often attributed to En or Karma, in this country, as if preordained in a previous existence. It was traditionally said, or even believed to some extent, that every marriage in this country was decided in a council of Kami, who met together, to discuss all marriages of the country, in the province of Izumo in the month of October, which is literally called *Kamina-zuki* (lit. godless-month).

It was, and still is, considered to be low and mean for a young person of either sex to select a life-mate, who is chosen generally by parents in this country.

Love precedes marriage in the West, but it comes after marriage in this country. This custom of parents' selecting a match for their son or daughter has a historical background. In feudal days our boy was trained to be devoted body and soul to his lord, thinking little, if at all, about his family or his own life. Our young generation left, and still leaves in most cases, the selection of their life-mates in the hands of parents, and a girl is specially despised if she falls in love with a boy of her selection. According to a feudal idea, a girl married more into the family of her bridegroom than to him.



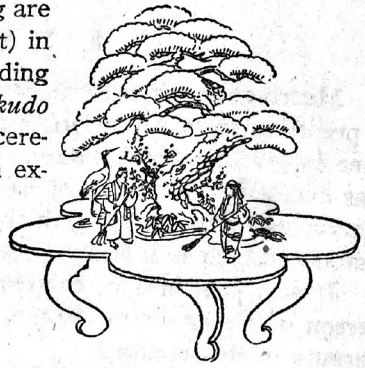
Wedding: Bride drinking a cup of sake poured by a young boy, her head covered with Wata-boshi or cotton-headgear; bridegroom dressed in black Haori (happi-coat) with round family-crest printed on it; wearing Hakama (skirt)

If a boy and a girl get married through their mutual love, their marriage is often spoken down as "free marriage", although "free marriages" are on the increase as young people have more chances of getting in contact with each other than in olden times.

When Miss Chiyo Uyehara gets married to Kichitaro Sakai, for instance, she will be Mrs. Chiyo Sakai (not Mrs. Chiyo Uyehara Sakai or Mrs. Kichitaro Sakai) in Japan.

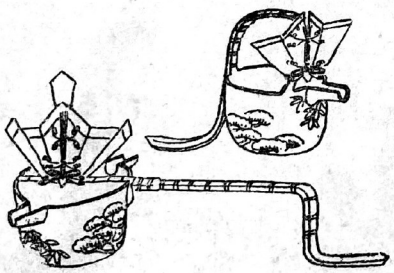
Bride's Omiyage (gift): A bride will bring her Omiyage (gift) to her new family-members, such as grandparents, parents, brothers and sisters in law, There are no definite articles that she will take with her. But some kinds of piecegoods are among the commonest articles a bride will take as a gift.

Wedding: Marriage and wedding are both *Kekkon* (lit. tying of a love-knot) in the Japanese language. But the wedding ceremony is popularly called *San-san-kudo* (lit. 3—3—9—times). At a wedding ceremony the bride and the bridegroom exchange sake-cups 3×3=9 times; i. e. they drink so many symbolic cupfuls of sake from a set of three lucky sake-cups, which are in most cases beautiful lacquer-ware with lucky articles painted in lacquer in them.



Shimadai (lit. Elygium-stand): a wedding decoration with lucky symbols of an old couple of Takasago; a pine, bamboo and plum; and a stork and a turtle

There are two kinds of wedding ceremonies in Japan: religious and non-religious. At a non-religious ceremony, a gobetween will officiate it and unite the young couple. In case of a religious ceremony, either a Buddhist, Shintoistic or Christian priest or minister will officiate it. A Buddhist priest will read a passage from the Buddhist scriptures and a Shinto priest will read an address to his deity, and a prayer is offered to their respective deities for the protection of the new couple. Generally speaking, Japan had only the non-religious ceremony of wedding in olden days, and the Shinto and Buddhist rituals are more or less copied from the Christian ceremony.



Choshi, wooden sake-jars, one round-handled and the other long-handled: both lacquered and decorated with Noshi (folded paper) and Mizuhiki (purifying cords)

Register of marriage and divorce: Marriage is effective only when it is duly registered in a local office, though wedding may be conducted according to religious rites. So is divorce effective when its legal procedure is gone through.

Sato-gaeri (bride's returning to her native home): Three days after her wedding, a bride visits her native home, on Sato-gaeri, taking her bridegroom, who will take Omiyage (gift) for all the members of the family.

Concubines in Feudal Japan: Sakai-Naokata, elder brother of the writer's grandfather, Sakai-Naoyoshi, was the head of his family. His legitimate wife, who was sanctioned by his local lord, died without leaving a son. Naokata married his second wife lawfully, but she could not be a legitimate wife because a samurai could not marry two legitimate wives in our feudal days. He had two sons by his second wife, but, being born of an "illegitimate" wife, neither could succeed his father when he died. So, Sakai-Naoyoshi (the writer's grandfather), his younger brother, became his successor. Sakai-Naoyoshi, therefore, was brother by blood to Sakai-Naokata, but an adopted son by law. Naoyoshi had a wife, whom he married lawfully before he became successor to his brother. Because he took her to wife before he was a regular samurai, however, she was not, or could not be, a legitimate wife. When Sakai-Naoyoshi became a samurai as successor to his adoptive brother-father, his "illegitimate" wife was divorced to give way to a legitimate wife, whom Sakai-Naoyoshi married after becoming samurai. Sakai-Naoyoshi had a son called Sakai-Tsunebeku by his divorced wife, but he was an "illegitimate" son because he was born of a non-legitimate wife. Sakai-Naoyoshi had a son called Sakai-Naooki by his second and legitimate wife. This son was a legitimate eldest son, and he succeeded Sakai-Naoyoshi; because his elder brother, Sakai-Tsunebeku, born of an "illegitimate" wife, was an "illegitimate" son, and he could not succeed his father. Sakai-Tsunebeku, by the way, was an elder brother by blood, but younger by law, to Sakai-Naooki. Such non-legitimate wives were called "concubines" in feudal Japan.

Sakai-Naoatsu, the writer's father, was born second son of the legitimate wife of Sakai-Naoyoshi, and he started a new family, in which the writer was born.

5. YUINO OR BETROTHAL GIFT

Neither a boy nor a girl will select a life-mate in Japan, but their parents will choose their son-in-law and daughter-in-law through the recommendation of a friend or relative. When a selection is made, a gobetween is chosen to attend to the nuptial matter. A "lucky" day is selected and betrothal gifts are exchanged between the two parties through a gobetween of either sex. The boy's gift is first taken to the girl, whose gift is then presented to him by the same gobetween. Then the boy and the girl are formally engaged. The betrothal gift of either party will consist of five, or seven,

articles indicative of good luck, including such as a material for *Hakama* (men's skirt) for a boy and a material of *Obi* for a girl, sake, sea-weed, etc. The gifts are presented to either party on a betrothal tray, accompanied with a list of the gifts written on a piece of regulation paper.

Finger-ring: The Japanese do not exchange rings at engagement or wedding, although some modern-minded people have adopted the custom of exchanging rings. It is still considered to be effeminate for a man to wear a finger-ring in Japan.

6. Shichikyo or Seven Causes of Divorce

Among the trousseau that a daughter of samurai of old took with her when she got married was a book called *Onna-Daigaku* (lit. women's great learning) written by Ekiken Kaibara (1630-1714). This book gives seven causes for which divorce was justified during the feudal days of Japan, or, as the name, *Shichikyo* (lit. seven leaves), indicates, for which a woman had to leave her husband. They are.

1. A woman who is disobedient to her parents-in-law shall leave.
2. A woman who bears no children shall leave, because it is for the succession of offspring that a girl is taken as a wife. If, however, a woman is right-minded and well-behaved, without jealoucy, she may adopt a child, instead of leaving her husband, from a family of the same name as her husband's. Nor need she leave in case when a concubine has a child.
3. A licentious woman shall leave.
4. A jealous woman shall leave.
5. If a woman is infected with leprocy or some other bad disease, she shall leave.
6. If a woman is talkative and speaks indiscreetly, she shall leave lest she should cause discord among the relatives of her husband or discord in her home.
7. If a woman is kleptomaniac, she shall leave.

Mikudari-han (lit. 3 1 2 lines): A letter of divorce is popularly known by the name of Mikudari-han (lit. 3 lines and a half). It has a formula, the ideographs of which are written in three lines and a half,

The Japanese have a low rate of divorse, namely 2 per mil. Whether resigned or happy, they are satisfied with their marriage which is attributed to Karma, an idea of preordination.

7. OSAN OR CHILD-BIRTH

At *Osan* (lit. child-birth), *Ubuyu* (lit. birth-bath) is given to the new baby by a midwife, who will visit the house to repeat it for seven days. By this time the baby is christened with a new name, which, as a rule, in this country, is suggestive of a good luck or virtue. *Oshichiya* (lit. honorable seventh night), at which the new name is announced, is a grand feast held in honour of the new-born baby by inviting relatives and friends. *Sekihan* (lit. red-steamed-rice), a kind of



Old-time Osamba (midwife) giving Ubuyu(lit. birth-bath) to a new-born baby before its happy grandparents; its mother lying-in behind the screen

rice steamed with Indian beans, is an indispensable kind of food on this occasion. In former days, *Tai* (sea-bream) was a fish of necessity on such an occasion, presumably because of a homonymous suggestion that the name *Tai* gives. A headless fish or a slice of fish was a taboo in olden days, on such an occasion.

On the 32nd day or thereabouts, after birth, the baby is taken on what is called *Miya-mairi* (lit. shrine-visit). The baby, dressed in full, is taken to the tutelary shrine and committed to the protection of the deity therein venerated. A Shinto priest will read an address with a prayer for its protection. A baby is not taken to a Buddhist temple.

Child-birth gift: When a baby is born, a child-birth gift is offered by its relatives and friends. Tai is considered to be one of the best gifts. But a raw material for a baby's clothing may be as well presented,

Kuizome (lit. first-eating): On the 120th day after birth the ceremony of Kuizome is observed at home when its mother or some one else, on whose lap the baby is held, will make a sign of serving food to it. A tiny meal-tray is set before the baby with a regular dinner set on it.

Prayer for childbirth: Japan has many stories of historical figures whose birth is attributed to a prayer offered for a boy. Here are just a few of these stories.

Masashige Kusunoki: Lady Kusunoki had no issue for a long time in her married life. A 100-day prayer was offered for a boy at a shrine dedicated to Tamon-ten (Vaisravana), a Buddhist deity, and at the end of the prayer she saw, in a dream, that a deity entered her breast. A boy was born to her, and he was named Tamonmaru (lit. Vaisravana-boy). He was later named Masashige Kusunoki, and he is regarded as one of the most loyal warlords in the history of Japan.



Rocking-basket: in which a baby is rocked to sleep. It is made of rice-straw

Priest Kobo: Lady Sayeki had no child for a long time. She offered a prayer for a boy to the Buddhist Ratnas (Three Treasures). A boy was born to her and he entered Buddhism, assuming

the Buddhist name of Priest Kukai (lit. empty-sea). But he was posthumously named Priest Kobo (lit. Buddhist propagation), by which he is better known.



Kuizome or first-eating: in honour of a baby on the lap of its nurse in the presence of its parents; her sister bringing a meal-tray in

Priest Tenkai: Lady Miura had no issue. She offered a prayer for a boy at a shrine dedicated to Gekko (lit. moon-light or Candraprabha). One night she saw, in a dream, that a swallow entered her breast and Priest Tenkai (lit. celestial sea) was born to her. His posthumous name is Priest Jigen (lit. merciful-eye).

Priest Donryu: The birth of Priest Donryu (lit. swallowing-dragon) is attributed to a prayer his mother offered to a shrine of a dragon. One night she was attacked, in a night-mare, by a number of dragons, and Priest Donryu was born in course of time.

The birth of many great priests, warlords, artists, and men of letters is attributed to a prayer offered, in most cases, to a Buddhist deity.

8. OMATSURI OR SHINTO FESTIVAL

Omatsuri (lit. festival) is a service held at a shrine, either Shintoistic or Buddhistic, with a twofold object: first to please *Kami* venerated in the shrine and secondly to thank and pray for its future patronage. Every Shinto shrine observes *Omatsuri* usually twice a year, in spring and in autumn, besides several minor festivals observed occasionally. While gay flowers are offered to a Buddhist temple at its festival, a few branches of *Sakaki* (*eurya ochnacea*) are offered at a Shinto festival with vegetables and fruits of the season, on a stand set in front of the shrine-altar. Some fowl or fish may be offered, though it is never offered to a Buddhist deity. Shinto music is performed by the priests of the shrine, who play a huge drum and two or three bamboo-flutes in a simple and monotonous tune. An address is read by the chief priest by inviting the spirit of *Kami*, to whom thanks are expressed for the past patronage and a prayer is offered for the future protection of the parishioners. *Omikoshi*, or a portable shrine, in which Kami is represented, makes

rounds in its parish in order to bless the parishioners. The people will have a day off at the festival of their tutelary shrine, and the children will be clad in their best dress. Every parishioner-family will prepare *Sekihan* (lit. red-steamed-rice), a symbol of a happy occasion.

At the time of a local festival, Japanese lanterns, each wearing Chinese ideographs for "Kami-lantern", are hung under the eaves of all the houses on either side of the streets in the parish. They are lighted in the evening to give a classical sight to the streets.

9. SETSUBUN OR SEASONAL FESTIVAL

According to the old, or lunar, calendar, *Kan*, the coldest season, ends on the 2nd or 3rd of February of the new or solar calendar. On the evening of that day we observe the ceremony of *Setsubun* or seasonal festival, when loud cries of "Fortune in, fortune in and devil out", in the Japanese language, come from many orthodox families in the country. They are cried loudly by the master or heir of a Japanese family who will throw three handfuls of parched beans in each room in the house. The bean-thrower is clad in *Kami-shimo* (lit. upper-lower), a classical costume, and he throws out the parched beans from a tray he carries in his left hand, crying loudly as quoted above, to drive devil out. Each room has a door left partly open while the beans are thrown out, and the dry head of a sardine, skewered on a small branch of a Japanese holly is put outside the room to scare the devil out. Every large shrine and temple used to observe the bean-throwing ceremony on that evening in the prewar days, although whether or not this custom will be resumed is a problem. (A Japanese holly has black berries).



A dried sardine-head on a holly branch to drive evil out



A wrestler, in a top-knot, throwing parched beans at Setsubun. He is clad in a ceremonial dress called Kami-Shimo (lit. upper-lower) carrying a tray of beans in his left hand

Toshi-Otoko (lit. year-man): At a shrine and a temple the beans are thrown by professional persons, such as wrestlers and actors, who were born in a year of the same zodiac sign as that of the current year, in which the ceremony is observed. Such men are called Toshi-Otoko or men of the year.

10. GOSEKKU OR FIVE SEASONAL FESTIVALS

The Japanese observe *Gosekku* or the following five seasonal festivals, besides many minor festivals:

(1) **Nanakusa** (lit. seven plants) observed on Jan. 7 when ortho-

dox Japanese eat a rice-gruel cooked with seven herbs for medicinal purposes.

(2) **Hina-Matsuri** (lit. doll-festival) also called **Momo-no-sekku** (lit. peach-seasonal-festival) observed on Mar. 3, when dolls are displayed in honour of girl-children of the family.

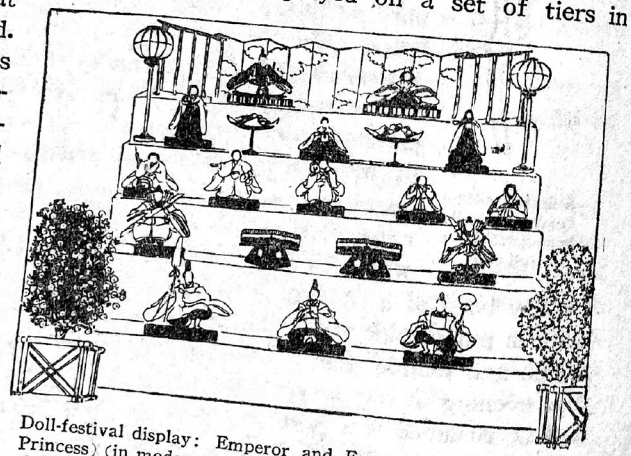
(3) **Tango** (lit. Just-horse) observed on May 5 in honour of boy-children of the family. Masculine dolls are displayed in the house and carp-balloons, or streamers, are set up in the garden as a symbol that the boy-children take after them in the promotion of life.

(4) **Tanabata** (lit. celestial loom) observed on July 7 in honour of two stellar lovers, Cowherd and Weaver, who are supposed to have an annual meeting across the Milky Way.

(5) **Choyo** (lit. double-positive) observed on Sept. 9, in honour of chrysanthemums, a symbolol of long life. (This festival has practically died out).

11. HINA-MATSURI OR DOLL-FESTIVAL

Hina-Matsuri (lit. doll-festival) or a girls' festival, which is one of *Sekku*, or the five seasonal festivals, is observed on Mar. 3 or thereabouts. Dolls of all kinds are displayed on a set of tiers in every family that has a girl-child. The *Hina*-dolls are popularly believed to represent the Imperial court with the Emperor and Empress sitting on the top-tier. According to the Oriental idea, the Emperor sits at the left of the Empress. A pair of three court-ladies, a band of five musicians, a pair of court-guards, and three jesters, which are set on the second and third tiers, make a set of fifteen festival dolls, all dressed resplendently in their court attire. The lowest tier has miniature household



Doll-festival display: Emperor and Empress (or Prince and Princess) (in modern arrangement) with two lighted lanterns; three court-ladies, with candies between them; a band of five musicians; two court-guards, with diamond-shaped rice-cakes; three jesters who get angry, merry and gloomy, respectively, when they are drunk; cherry-blossoms (right) and citrus-tree (left); many miniature household-articles and various kinds of food on lower tiers

articles, such as a cabinet of drawers, a girl's trousseau, a dressing set, a set of tea-cups, playthings like chess and checkers, etc. And on the lowest tier is a set of *Ozen* or meal-tables in miniature arranged in a regular way as a meal is served in Japan. They will have a bowl of boiled-rice, a cup of vegetable soup, dishes of some other cooked food, of which real things are offered every day during the period when the dolls are displayed. Besides, some fruits, sweets, etc. are offered in the same way they are served to people. In a word, these dolls are treated as if they were actual guests of honour.

Hina-Matsuri is also called Momo-no-sekku (lit. peach-festival). It was observed in March, of the old calendar, in olden days, while it is now held in March of the solar calendar, when the peach-blossoms do not yet come out.

12. TANGO OR MAY 5TH FESTIVAL

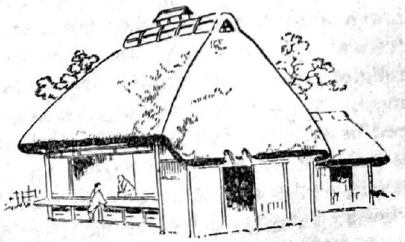


May 5th decoration: Uma-jirushi (lit. horse-badge) on the camp; paper-carp with Kintoki, a boy, climbing it; Shoki (Chin. Chung-k'uei), devil-killer; and a streamer with a family-crest

Tango (etymologically, just-horse), which is one of *Gosekku* or five seasonal festivals, is observed on May 5th in honour of boy-children in the family. Every family that has a boy-child will display masculine dolls at home, and carp-balloons or streamers are set up in the garden as symbols of prosperity and promotion in life, because a carp is proverbially said to be always going upstream. *Sekihan*, rice steamed with Indian beans, is prepared and guests are invited to dinner given in honour of the boy-children. *Chimaki*, another boiled-rice, is a special food prepared at the *Tango* festival. Branches of *Yomogi* (mugwort) or artemisia and iris-blades are put under the eaves as a charm against evil.

On May 5th, the Japanese take an iris-bath. Some iris-blades are put in the tub with belief that they have a medicinal value.

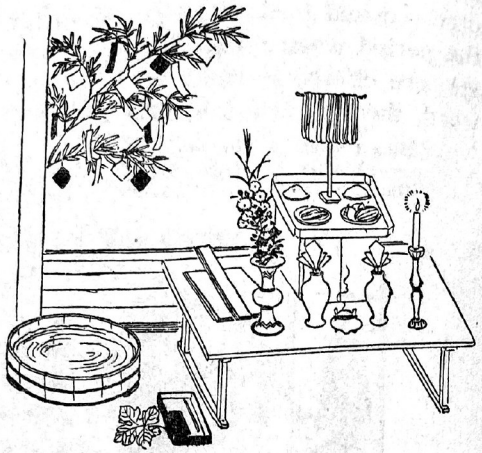
A picture of Shogi (Chung-K'uei), a devil-killer, is indispensably needed at Tango. He helped Emperor Hsuan-Tsun, China (713-756 A. D.), when a devil molested the Emperor in a dream.



Miscanthus-thatched roof with a few iris-blades and artemisia-leaves over its entrance

13. TANABATA OR JULY 7TH FESTIVAL

On July 7th, properly speaking, according to the old or lunar calendar, is observed *Tanabata* (lit. celestial loom) or "star festival, in Japan. The orthodox Japanese set up, in their gardens, a bamboo-branch with several pieces of coloured paper, green, red, yellow, white and purple, hanging from it. These pieces of paper should have a short Japanese ode or poem each on a love theme. On a stand beside the bamboo-branch there are various kinds of food offered to the stars.

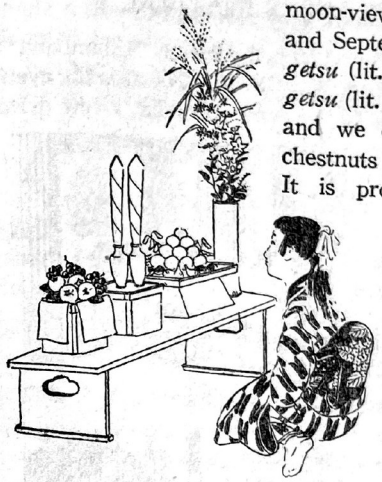


Tanabata or Star-festival: Many things are offered on a stand; bamboo branch has odes written on small pieces of paper; a water-tub reflects the stars; there is a writing-box at the foot of the stand for writing odes.

Tanabata, (lit. celestial loom) is observed in accordance with a romantic story told about Vega, or, as it is called in Japan, *Shokujo* (lit. weaver) and Altair, or *Kengyu* (lit. cow-herd), two stars on either side of the Milky Way or *Ama-no-gawa* (lit. Celestial-River), as it is called in Japan. According to Chinese tradition, the two stars will meet each other annually on this particular evening, July 7th, crossing a celestial bridge spanned by Deneb or Magpie over the Celestial River, the Milky Way.

14. TSUKIMI OR MOON-VIEWING

The festival of *Tsukimi* or Moon-Viewing is held twice a year; namely, on the 15 of August and the 13 of September, properly speaking, according to the lunar or old calendar, which is approximately a month behind the new or Gregorian calendar. The festival was more poetic in nature in olden times than ceremonial or religious, and poetic people wrote 31-syllable poems about the full moon. Many people worship the sun, but the moon is not worshipped or deified. And yet on those days, or rather evenings, an altar is provided, either in the garden or on a moon-lit veranda in the house, with some edible articles, such as *Tsukimi-Dango* (lit. moon-viewing dumplings), vegetables, and fruits of the season on it. Sake is offered in a pair of bottles, and pampass-grass is something indispensably offered, besides the "seven plants of autumn". The



Tsukimi (lit. moon-viewing): Persimmons and grapes; a pair of sake-bottles; Dango or dumplings; beans and Nanakusa or seven plants

moon-viewing ceremonies of August 15 and September 13 are called *Mame-Mei-getsu* (lit. bean-full-moon) and *Kuri-Mei-getsu* (lit. chestnut-full-moon), respectively, and we offer beans on August 15 and chestnuts on September 13 to the moon. It is proverbially said that one who observes the ceremony on the former must also observe it on the latter.

A popular 31-syllable poem about a full moon:

"Tsuki-tsuki ni
Tsuki miru Tsuki wa
Okeredo
Tsuki mi no Tsuki wa
Kono Tsuki no Tsuki

"Month after month there is a moon for moon-viewing, but the moon for the Moon-viewing is the moon of this month"

(tsuki moon, month).

15. NANAKUSA OR SEVEN PLANTS

Nanakusa (lit. seven plants), which is the first festival of *Gosekku* (lit. five seasonal festivals) comes on Jan. 7th, on which day the orthodox Japanese will eat a gruel or porridge in which rice is boiled with the following seven plants:

shepherd's purse
chickweed
seri (parsley)
brascia chinensis
gogyo (cottonweed)
suzushiro (radish)
hotoke-no-za (laminum amylexiculi)

In olden days these plants were mixed up with a ceremony on the evening before, each of them being mixed in at a certain Zodiac time. But this ceremony has almost died out, though the people still take a kind of gruel with various kinds of any greens cooked in.

We have another set of *Nanakusa* or seven plants, which come out in the autumn. They are:

lespedeza
arrowroot
patrinia scabiosaefolia
convulvulus
miscanthus
dianthus superbus
eupatrium chinensis

These flowers are selected for decorative purposes, and many a poet has written a poem about these seven plants of the autumn, which are offered to the full moon at the ceremony of moon-viewing held on Aug. 15 and Sept. 13.

16. OBON OR ALL-SOULS FESTIVAL

Obon is a Japanese word perverted from the Indian "Ullambana". It is a festival observed in Japan on July 13-15. Towards the evening of July 13, properly speaking, of the lunar calendar, a few dried stems of the hemp are burned in a clay-pot, about 5 inches in diameter, at the entrance of a dwelling-house to welcome a visit from the departed members of the family who are believed to come back annually to their earthly abode to stay for three days. This fire is called *Omukaebi* (lit. welcome-fire). A Buddhist altar is prepared at home for the purpose of feeding the visiting spirits during their visit. A bulrush-mat is spread on a table before a Buddhist family-altar, and various kinds of vegetables, fruits and other edible things as well as other offerings are placed on the table. A bull and a horse made of a an egg-plant and a melon, with dry hemp-stem legs, are displayed on the table. A Buddhist priest will come to chant a sutra to pray for the peaceful rest of the visiting souls, which will leave the house on July 15.



Obon-altar with various kinds of food offered and a Buddhist priest chanting a sutra to offer a prayer for the repose of the deceased family-members

The Japanese will visit their family-cemetery to offer flowers and burn incense before the graves of their dead members during Obon.

Bon-odori: A local group-dance called Bon-odori is danced in open places in the evening during the Obon days. It is one of the most popular folkdances in Japan.

17. Daimonji or Bonfire of Letter "Dai"

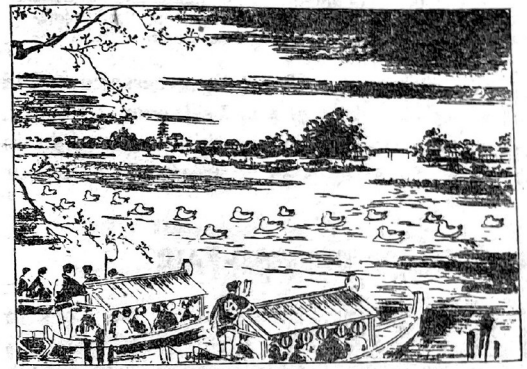


The ideograph 大 for "large" (A bonfire is burned on it)

On July 16th, according to the lunar calendar, a bon-fire is burned in the form of a Chinese ideograph for "large" 大, pronounced *Dai* in the Japanese language. It is made at several places in Japan, but the largest letter is burned on Mt. Nyoiga-Dake, in Kyoto. Tradition has it that, when a fire broke out at the Jodo-ji Temple, at the foot of the mountain, its main image, Amidabha, climbed the mountain up to avoid the fire. The people made a big bon-fire in commemoration of it. But later Priest Kobo adopted the ideograph of *Dai* 大. In most other localities, however, a bon-fire is taken for a farewell fire for the departure of the spiritual guests who visit their earthly abode at the time of Obon.

18. TORO-NAGASHI OR LANTERN-FESTIVAL

On the last day of *Obon*, namely, on July 15 when the visiting spirits of the dead family-members depart from their earthly abode, where, according to Buddhism, they have feasted on earthly food during the *Obon*, *Toro-Nagashi* or Lantern-Festival was observed all over the country in olden times, and it is still held in many localities in the country. The lanterns, which look like boats are made of bamboo-sticks and wheat-straws with a white sail of cotton or paper, on which is inscribed the Buddhist formula of *Namu-Amida-Butsu* (Save, Oh Amdabha) in black ink. In olden days each lantern-boat had a Buddhist name written on its sail, such as *Gokuraku-Maru* (lit. Paradise-boat), *Saiho-Maru* (lit. Western-direction boat), etc. Each boat had a lighted candle and it was richly loaded with many kinds of food with the object of feeding the departing spirits. A cup of tea is also served the spirits. A large number of such lantern-boats, all carrying lighted candles, are set floating on the sea or a lake by villagers, who attend the ceremony of setting the lantern-boats, all chanting "Namu-Amida-Butsu" in loud voices.



Lantern-Festival: Lighted lanterns in the shape of water-birds set floating on the water

19. TOSHI-NO-ICHI OR YEAR-END FAIR

The New Year is a grand occasion for the Japanese, who will turn a new leaf in their life. Many household articles, kitchen utensils, and table-ware have to be renewed for the New Year. Even chopsticks have to be new in the New Year. *Toshi-no-Ichi* or year-end fair is held at many Shinto shrines in Tokyo and other cities and towns for the purpose of selling such New-Year requisites. The New

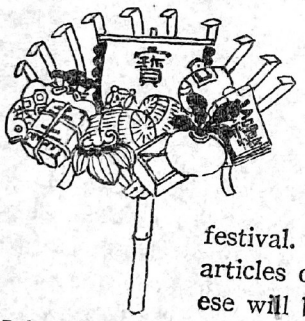
Year is a felicitous occasion and it is associated with Shintoism, instead of Buddhism, which is often considered unclean because it takes care of dead bodies. At *Toshi-no-Ichi* are sold such articles also as Shinto family-altars, *Shimenawa*, sacred rope, *Matsu-kazari* (lit. pine-decoration), buckets, brooms, and many other daily necessaries. Till about a few years before the war the fair was held open all night, till the dawn of the New Year and the street-cars ran all night in Tokyo. The New Year's eve shopping was a great affair in our feudal ways.



Toshi-no-Ichi or Year-end Fair, with New Year decorations, battledores and Shinto articles on sale

20. TORI-NO-ICHI OR BIRD-FAIR

Tori-no-Ichi or bird-fair is held on a zodiac day of the Cock in the month of November at *O-Tori-Sama* or a shrine dedicated to Ame-no-Tori-Fune (lit. celestial bird-ship), a prehistoric deity, although the shrine is popularly and erroneously believed to be dedicated to an eagle. *Tori-no-Ichi* or bird-fair, which is held in the precincts of the shrine, has a special feature that decorated bamboo-rakes are sold at the festival. They are decorated with many lucky articles or luck-bringing symbols. A devout Japanese will buy a rake, which will be displayed at a conspicuous place in his house. *Tori*, which means "bird" in this case, has a homonymous suggestion of "to take" ("toru"=to take); hence rakes are sold as symbols of taking good in. No dealer will quote a fixed price for any of his rakes, but two or three times as high as their real prices, and every customer will jew the prices down. One will have success in the following year if one succeeds in "beating" down the price of a rake one desires to have.



Rake of Tori-no-Ichi, with all sorts of lucky things represented on it, such as "treasure" (宝), mallet, ledger-book, bales of rice, turnip, safe, angel's feather-robe, Tai (sea-bream), etc. It is made of bamboo

It is said that if three cock-days happen to come in November or three bird-fairs are held in one November, there will be more fires in the same winter than usual.

21. CHRISTMAS IN JAPAN

Catholicism was introduced to Japan as early as the 16th century by the Dutch and Portuguese, but it was after Commodore Perry came to Japan in 1853 that Protestantism was imported to Japan. There are no more than a few million Christian believers, all told, with a few dozens of thousands of Protestants. Hence Christmas is not extensively observed in Japan. Every Christian church and Christian school will celebrate Christmas, but the average Japanese family has as yet little to do with it. But the business quarters of large cities and towns have Christmas bargain-days. Their display-windows are decorated for the Christmas sales. But they have no religious significance at all, and it will be yet some time before Christianity is widely accepted and Christmas extensively celebrated in its true sense in Japan.

22. Daimyo-Gyoretsu or Feudal Lord's Procession

During the Tokugawa Shogunate (1603-1867) all Daimyo (lit. major lords) and Shomyo (lit. minor lords) of the country, over 260 in number, took their turns to stay on duty in the Shogunal Capital of Edo (now Tokyo) every other year. It was the policy of the Shogunal Government to keep the wives of the lords in Edo, instead of their respective local clans, and call the lords to Edo to stay on duty. The lords travelled to and from Edo in *Kago* or sedan chairs escorted by their retainers, who walked all the distance in procession, which was known by the name of *Daimyo-Gyoretsu* or feudal lord's procession. The number of participants, in a lord's procession, depended upon the rank, position and status of the lord it escorted, and it carried all sorts of weapons and paraphernalia, including rifles, spears, helbards, bows and arrows and household requisites. The procession walked at ease in open fields, but it marched at regulated



Daimyo-Gyoretsu (feudal lord's procession): the lord riding a sedan-chair; the leader shouted "Down! down!" and the pedestrians sat down by the roadside to bow

steps through a castle-town, where all articles of the paraphernalia were carried in a prescribed way, although the carriers relieved one another at intervals. The procession marched in a regulated form, and it was a grand sight.

"Shita-ni! shita-ni!" (lit. down on knees): When a feudal lord's procession marched along a highway during the feudal days, its harbinger shouted "Shita-ni! shita-ni!" (down on knees) and every pedestrian sat on his bent knees by the roadside till the procession passed on.

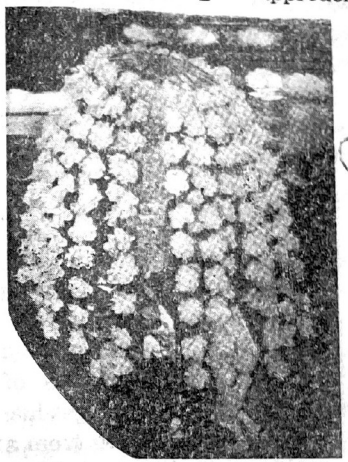
23. ENNICHI OR EVENING FAIR

On almost every evening of the month one will find that evening festivals of some kind are going on in some parts of Tokyo and any other large cities and towns. They are held only in the evening in, and about, the precincts of some shrines. They are known by the name of Ennichi (lit. Karma-day) or more popularly Yomise or evening stalls. The streets in the neighbourhood of the festive shrine are lined crowdly with stalls or booths dealing in cheap things; cheap sweets, cheap toys, cheap potted-trees, etc., so that anything bought at an Ennichi stall is considered to be cheap. Every part or ward in Tokyo has an Ennichi festival held on certain evenings of the month. The Go-to Inari (lit. 5 and 10 Inari), for instance, has its Ennichi on every fifth and tenth (namely, 5, 10, 15, 20, 25 and 30) of each month, while the Kompira shrine has its Ennichi on the 10th days (10, 20 and 30) of each month. Some shrines, however, will have their Ennichi festivals on a certain zodiac day. The Bishamon, Vaisravana, has its Ennichi on the days of the tiger every month, while Kojin (Hanuman) has its festival on the days of the monkey every month.

24. OESHIKI OR PRIEST NICHIREN'S DAY

Priest Nichiren, founder of the Nichiren Sect of Buddhism, died on Oct. 12, 1282. The Nichiren sect, fanatically active and persistent, is to Buddhism what the Salvation Army is to Christianity. On Oct. 12, every year, an extensive mass-service is observed at the Hommon-ji Temple of Ikegami, Tokyo, (where he died) and at many other Nichiren temples of the country, in commemoration of his death, when hundreds of thousands of devotees will visit the temples to pay homage to the founder of the Nichiren sect. They will carry what is called *Mando* (lit. 10,000 lanterns) symbolically made of white paper with the significance of lighting the way that their founder may take in the land of the dead. And they will chant the Nichiren formula: *Namu-Myoho-Renge-Kyo* (Oh Save, Mysterious Lotus Sutra)

all but fanatically at the top of their voices, beating *Uchiwa-daiko* (lit. fan-drum) or a disk-drum as noisely as possible. They make deafening noises all along the approaches to the temples.



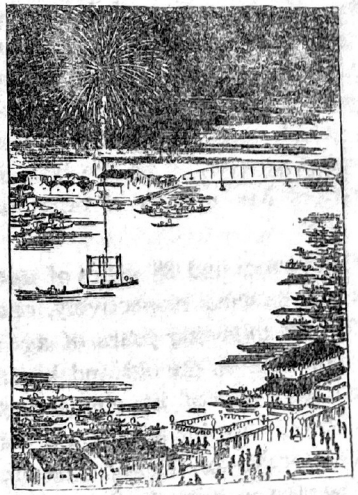
Mando (lit. 10,000, lanterns) made of white paper on bamboo splinters



Adherents of Nichiren Sect: chanting its formula "Namu-Myoho-Renge-Kyo" and striking Uchiwa-Daiko (fan-drums); two Mando (lit. 10,000 lanterns) shown behind them

25. HIRAKI OR OPENING CEREMONIES

A ceremonial festival is observed when a mountain is officially opened to alpinists or climbers, and a lake and a river to swimmers all over the country.



Kawabiraki (lit. river-opening) on the Sumida River, Tokyo, with fireworks

Fuji-biraki (*lit. Mt. Fuji opening*): Mt. Fuji is officially open to general climbers between July 1st and August 31st, although people may ascend the mountain out of the period. An extensive festival is held at many Sengen Shrines, which are dedicated to Kono-Hana-no-Sakuya-Hime (lit. tree-flowers-blooming-Oh-Princess), the patroness of Mt. Fuji, with a prayer that the alpinists and climbers will be protected by the patroness during the season. A snake made of wheat-straws is sold on that occasion as a charm against snake-bites. (See p. 52).

Kawa-Biraki (*lit. River-opening*):

The river-opening festival is held on Aug. 1st or thereabouts on many rivers, where children go swimming. A stand or altar is prepared on the dry river-base, with many edible things, such as fruits and vegetables, offered on it and a Buddhist priest will chant a sutra with a prayer for the protection of the swimming children during the season. On the River Sumida they have bon-fires or fire-works famous for the occasion.

A similar festival is held on the sea-beach or a lake with a prayer for the protection of the swimmers.

26. OIWAI OR CELEBRATION

The Chinese ideograph 祝 for "celebration" consists of 示 (god), 人 (man) and 口 (mouth), implying that *Oiwai*, (celebration), according to an Oriental idea, is an expression of thanks to the Unseen Power.

The Japanese are very fond of celebrations. The New Year is the grandest in the year. Besides, we have ever so many occasions of celebration, including wedding, childbirth, entrance to, and graduation from, school, recovery from a protracted disease, return from a long trip, completion of a house, appointment to a high position, inauguration of a company or school, and so forth.

Oiwai is celebrated in a kind of feasting and some *Oiwai* have special kinds of food prepared for the occasion. *Chimaki* (lit. miscanthus-roll), for instance, which is a kind of rice-cake wrapped up in bamboo-leaves, is prepared at the seasonal festival of *Tango* (May 5th festival) in many localities. *Mochi* (a rice-cake) is most widely prepared on almost every festive occasion. Nor is *Sekihan*, (coloured steamed-rice) less indispenable to such happy occasions. *Kashira-zuki* is also a necessity on such an occasion. It is a fish with a head, not a slice of a fish, which was rather unlucky in former days. And *Tai* (sea-bream) was considered to be the best of all kinds of fish. *Oiwai*, or celebration, has always a religious significance in Japan.

Celebrations for Longevity: While 42 years and 35 years of age are considered to be unlucky for men and women, respectively, one will have grand celebrations on reaching the following years of age:

Kanreki (lit. calendar-returning): According to the old and lunar calendar, which has two sets of zodiac signs, one of ten signs and the other of twelve signs, a person is said to have reached his second birth when he reaches 61st year (L.C.M. of 10 and 12=60). One will then have the celebration of *Kanreki* (lit. calendar-returning) on one's birth-day.

Koki-no-Iwai (lit. Rare-since-olden-times celebration): This is a

celebration one will have on reaching the birthday of one's 70th year. It was a matter of great rarity to get so many years old in olden days when the average span of life was considered to be fifty years.

Ki-no-Ji-no-Iwai (lit. Letter-*Joy* celebration): It is held when one reaches the age of 77 years; the ideograph for 77 suggesting the Chinese ideograph for "Joy" 喜.

Biji-no-Iwai (lit. Eye-brow celebration): When a person is 80 years old, his celebration, which he will have on his birth-day, is called *Biji-no-Iwai* (lit. Eye-brow celebration) because the Chinese ideograph for "eight" 八 suggests eye-brows.

Beiju-no-Iwai (lit. Rice-longevity celebration): On reaching the age of eighty-eight, one has a grand celebration called *Beiju-no-Iwai* (lit. Rice-longevity celebration), so named because the ideographs for eighty-eight look like that of "rice".

27. SHICHIGOSAN OR "7-5-3"

The Japanese consider the numbers, 7, 5 and 3 to be lucky, but originally this is an Oriental idea. The Chinese ideograph 三 for "three" represents "heaven, earth and man", 五 (or its original) for "five" stands for the hermaphroditical union of nature and 七 (or its original) for "seven" shows an affluvium rising from the Great Mother Earth, though there are some other explanations for the etymology of these figures.

These numbers, 7, 5 and 3, are very important in Japanese culture. We have *Shichifukujin* (seven deities of good luck), *Gosekku* (five seasonal festivals) and *Sanshu-no-Jingi* (Three Imperial Regalia). *Shimenawa* or the Sacred Rope of Shintoism is expressed by the Chinese ideographs, meaning "7-5-3-Rope" 七五三縄.

28. SHICHIGOSAN MODE OR 7-5-3 VISIT

A child of either sex, who is 7, 5 or 3 years old, is taken to its tutelary shrine on what is commonly called *Shichigosan* (lit. 7-5-3). The child is attired in its best dress, a boy of 5 or 7 putting on *Hakama* (skirt) and a girl of 7 wearing *Obi* (sash). At the shrine, a Shinto priest will read a Shinto address, in which thanks are returned to the deity for the protection extended to the child, and a prayer is offered for its future patronage. The priest will hand the child a charm issued by the shrine. In the compounds of the shrine as well as the approaches to it, a kind of sweets called *Ame* (lit. sweets) is sold on open stalls. It is sold in an elongated paper-bag on which are painted pictures of various lucky symbols, such as a crane and

a tortoise, a pine, bamboo and plum, and an old couple called *Takasago-no-Jijibaba* (lit. an old man and woman of Takasago or Elygium), the former carrying a rake to gather good in and the latter bearing a broom to sweep evil out.

Children of these lucky ages are taken to their respective tutelary shrines of Shintoism on Nov. 15, and a special feast is prepared for the occasion at home. Shichigosan is usually observed by the family-members without inviting friends or relatives.



7-5-3 Festival: Three children on a visit to a Shinto shrine, two younger ones carrying a bag of sweets each; (left) a paper-bag of sweets sold on the occasion

29. JAPANESE BATH

The Japanese are fond of *Furo* or a hot-water bath which they take frequently, and there are many public baths where several people take a bath together in a large bath-tub. When a Japanese takes a bath, he pours a little hot-water over his body before he gets into a bath-tub. He will keep quiet in the bath-tub for a few minutes to get warm. He does not soap himself in the bath-tub, but he uses soap outside it. After soap is rinsed off, he gets in again. This is repeated a couple of times before he gets out of the bath-room. The Japanese take a bath much hotter than most foreigners do; namely, 42°–45° C (107°–113° F).



Japanese bath: A woman in a Japanese bath-tub, another feeding its furnace with fuels

A public bath is operated for the benefit of the public people. It has two bath-rooms, one for men and the other for women, each having a large bath-tub where several people can take a bath at the same time.

After a bath is taken, the Japanese wipe the water off their bodies with the same wet towel that has been used in the bath-room, instead of using a dry towel.

Japanese use no towel which is perfectly plain (foreign towels excepted) and our towel has some pictures or patterns or ideographs painted on it.

Iris-bath: The Japanese take an iris-bath on May 5th with some iris-blades put in the bath-tub.

Citrus-bath: On Dec. 21st, the winter solstice, we take a Daidai-yu (citrus-bath), when a few pieces of Daidai, a kind of orange, are put in the bath-tub.

Gyozui (lit. ablutions-water): Gyozui is the simplest way of taking a bath. A large wash-tub is taken out into a garden, where a bath, either cold or hot, is taken outdoors for the purpose of washing sweat off, with an idea of purification or cleansing.

Onitsura, a famous poet, was about to throw his Gyozui-water after he took a simple bath. Insects were singing all over his gardens, and he could not be heartless enough to break their singing. He improvised a 17-syllable poem:

"For Gyozui-water
There is no place to be thrown out
—Oh the singing of insects."

30. HARI OR NEEDLE-CURE

One of the blindmen's chief occupations is *Hari* (lit. needle) or acupuncture (or needle-cure). In this art a needle is inserted into human flesh or living tissues for medical purposes. It is scientifically proved that the insertion of a needle helps blood-circulation and cures some kinds of diseases, such as rheumatism, neuralgia and some nervous diseases. A needle used by an acupuncturist is made of gold, silver or iron, about an inch or two long, and it is inserted into the living tissues up to its handle. There are over ten different kinds of needles, according to shape, length and uses, numbered according to their sizes, in the middle, as follows:

Nos. 1-3	0.15 mm
Nos. 4-5	0.2 mm
No. 6	0.25 mm
Nos. 7-8	0.35 mm
No. 9	0.4 mm
No. 10	0.5 mm

etc., etc.

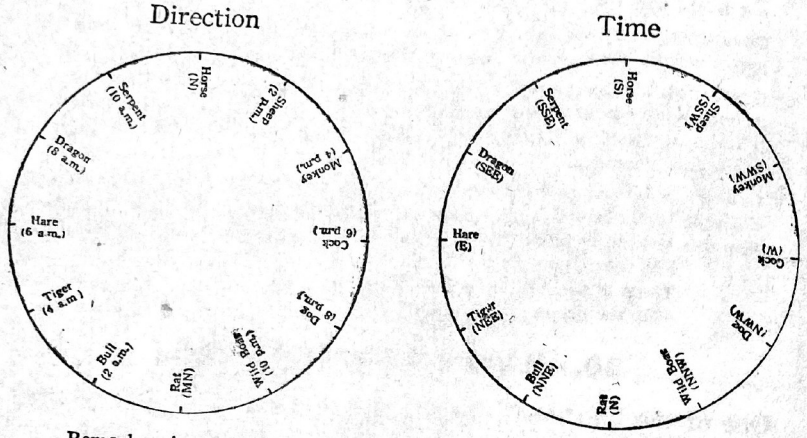
An acupuncturist's needle is inserted without giving a pain at all to the patient, who sometimes does not feel the needle being inserted.

31. ZODIAC SIGNS

There are two sets of zodiac signs; they are:

1. Ten trunks
   Wood senior and junior, fire senior and junior, earth senior and junior, metal senior and junior, and water senior and junior.
2. Twelve branches
   Rat, bull, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog and wild boar.

Every year in history and each day of the year has one sign of the two sets. A. D. 1, for instance. was a year of metal-junior-cock; 1947, a year of fire-senior-dog; and 1948, a year of fire-junior-wild boar. The twelve zodiac signs are also assigned to directions and time, as follows:



Remark: An ancient Japanese map has S on top and N at the bottom.

The direction, NE, which, according to the zodiac signs, is called Ushi-Tora (lit. Bull-tiger) is always closed, and the orthodox Japanese believe that there is a devil-land in that direction.

A year of Hi-no-E-Uma (lit. fire-senior-horse) is considered to be traditionally unlucky for a girl to be born in, who, it is superstitiously believed, will find it difficult to get married.

Day of the Bull: On the day of the Bull in Doyo (mid-summer), most Japanese eat eel as a charm for longevity. Orthodox Japanese pick up herbs or medicinal plants on that particular day, and Japan is rich in them.

32. FIVE COLOURS AND THEIR SIGNIFICANCE

According to the Chinese ideas, the figure 五 for "five" represents the union of Yang (positive) and Ying (negative).

The cardinal colours are: yellow, blue, red, white and black, with the following significance:

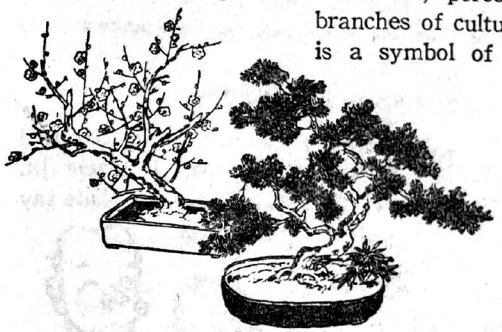
	SIGNIFICANCE			
Colour	Direction	Time	Virtue	Element
yellow	center	"doyo"	faith	earth
blue	east	spring	humanity	wood
red	south	summer	decorum	fire
white	west	autumn	justice	metal
black	north	winter	wisdom	water

Each season has "Doyo" consisting of 18 days at its beginning.

A Shinto shrine has a set of five drapes, each of a different colour, hanging over its offertory-box with a bell attached on the top, although a rope is often used in place of drapes. A visitor will ring them before offering a prayer.

33. SHOCHIKUBAI OR PINE-BAMBOO-PLUM

Shochikubai (lit. pine-bamboo-plum) is a set of three lucky symbols in Japan, and it plays an important part in sculpture, painting, carving, patterns on cloth, porcelain, and many other branches of culture in Japan. The pine is a symbol of devotion because it is evergreen and its needles, usually in pairs, are a symbol of conjugal love. The pine has a long life and it is a symbol of longevity. The bamboo, also evergreen, represents devotion and unchangeableness. It is also a symbol of candity. And the plum comes out early in spring having withstood the cold weather of winter; hence a symbol of patience and perseverance. The plum is one of the most fragrant flowers in Japan, and it is often compared to the gentleman because of its pure-white and scented flowers.



Potted trees: (right) a pine and bamboo and (left) a plum

The plum has two kinds; one which has white blossoms and the other pink flowers. The white flowers fructify and bear fruits, which are very sour and are preserved for a long time.

34. MANIKINS AS MASCOTS

The Japanese who symbolize everything, giving some symbolial meaning to it, make all sorts of manikins as mascots to bring good luck in business. As elsewhere mentioned, a cat, either wooden, clay or porcelain, is put in a show-room to "beckon" customers in. *Fukusuke* is a famous manikin-doll, which is often found in a store. *Fukusuke*, as its characters go 福助, means "good-fortune-man" and he is always represented in a pygmean form sitting low on his bent knees. He wears a top-knot on his head, with a fan, a lucky symbol, before him, wearing *Kami-shimo* (striped shoulder-



Fukusuke, manikin-doll



Otafuku (lit. honorable-much-fortune) a manikin of good fortune

cloth and a skirt) in the form of greeting a customer who may come in. *Otafuku* is another manikin-doll that one may find in a store. *Otafuku* 御多福 means "honorable-much-fortune", and it is often found standing in a conspicuous place of a store as a mascot to call customers in.

Daruma (dharma) may be considered to be a manikin-doll. It is put on a high place in a store as a sort of mascot.

35. OKAME AND HYOTTOKO

One may sometimes see a woman's mask representing a round face with chubby cheeks and a small nose. It is called *Okame* (lit. tortoise) and more popularly, *Otafuku* (lit. much fortune). Some say that the mask represents an ugly woman who lived in the 15th century, while, according to others, *Okame* is a prehistoric princess who danced a dance before the famous cave of *Ame-no-Iwato* (lit. celestial cave). This mask is always associated with another mask called *Hyottoko* (lit. fireman). It has an ugly feature with a puckered mouth, probably representing a man blowing at a fire with his mouth. The abnormal couple is often represented on a theatrical stage called Kagura (shrine dance) in the country; Okame carrying a number of hand-bells while Hyottoko has a *Gohei*, a paper-symbol of Shintoism.



Masks: (left) Okame, also called "Otafuku" and (right) Hyottoko

36. YOSHI OR ADOPTED CHILD



Mrs. Chiyo Sakai, author's wife, who assisting her husband in collecting materials for this book passed on before they appeared in book form

In Japan a child may be adopted by a person, whose surname it will assume. Or, a man may assume the surname of a girl whom he marries, instead of the girl's taking his family-name. In such a case an adopted child or son is called *Yoshi* in the Japanese language.

Family-continuation was a matter of great importance during the fuedal days of Japan. Without a male successor, no family of old could receive its hereditary allowance after the death of its head.

Another reason for adopting a son was that a local clan could not have more families of the same name than reported to the central Shogunal Government. If, for instance, a family had two or more sons,

the second son down had to look for a family he could succeed, outside his native family, which was succeeded by its eldest son. He was adopted in a family which had no male issue to succeed it and assumed its name, that is, his wife's surname.

But the adoption of *Yoshi* is no longer necessary under the new Constitution of Japan.

Mrs. Chiyo Sakai, author's wife, was born second daughter to her father, Gontaro Uyehara. She was adopted by her uncle as his successor. Being successor to her uncle, she could not marry the author. Legally, therefore, she adopted her own brother, Kinji Uyehara, to whom she gave all her prospective properties, her uncle's, in order to marry the author, and she did. So Kinji Uyehara is her brother by blood, but her adopted son by law. He is his sister's Yoshi, or adopted son.

Marquis Shigenobu Okuma, an elder statesman of the Meiji era, had two daughters, of whom the elder was his successor. But she had no children. So she adopted her own sister, the Marquis's second daughter, and her husband, Nobutsune Okuma, who was son-in-law to the Marquis and the elder sister's brother-in-law. So the second daughter was sister by blood and an adopted daughter, to her own sister.

37. CALENDARS

Japan has two calendars, the new or solar (Gregorian) calendar and the old or lunar calendar. The latter was introduced to Japan in 602 A. D. while the former was adopted by Emperor Meiji in 1868.

The Japanese follow the solar or Gregorian calendar, on the whole, and we are one day ahead of the West; our New Year coming on their Dec. 31. But the farmers seem to prefer the lunar calendar to the solar for several reasons. The lunar calendar is computed on a cycle of several years, instead of one solar year like the solar calendar and it has a full moon on the fifteenth of each month, and, besides, it seems to tell climatic changes of four seasons better than the solar one does. The farmers sow seeds by following the old calendar.

Besides, we have a zodiac calendar based on the twelve zodiac signs of the Orient, each year in history and each day of the year having a zodiac sign assigned to it, and it is useful to the farmers in many ways.

Era: Besides the Japanese era, which, according to the Kojiki and Nihonshoki began in 660 B. C., every reign has a new era. We are in the era of Showa (lit. enlightened-peace ; last reign was Taisho (lit. great-justice), which lasted for fifteen years.

Incidentally, carp lay their eggs always about the 88th day counting from the end of Kan, the coldest season, according to the old calendar. And silkworms will be hatched about the same time.

38. YABUIRI OR APPRENTICES' OFF-DAYS

In feudal days our boys, excepting the children of samurai, were apprenticed to some trade or business for a certain number of years, during which they stayed in the houses of their masters and they had two semi-annual off-days, namely: Jan. 16 and July 16. These two apprentices' off-days were called *Yabu-iri*, which is of obscure etymology, its Chinese ideographs, commonly used, meaning "jungle-entry". On these two off-days, the apprentice-boys used to visit Emma, the King of Hades, who is venerated at several places in large towns and cities. Even in these days, some apprentice-boys have no more than two semi-annual off-days, which they will spend by visiting movie-theatres and some other public shows, although most office-boys have two or three days off each month.

39. JAPANESE MEAL

The Japanese seem to have had two meals a day till the medieval period, but they eat three times a day now, although they are not so particular, as are the Western people, about the time of their eating, which is roughly taken early in the morning, about noon and towards evening. Food is served individually on a tiny meal-tray called *Ozen*, on which all food is served at once instead of a course. Breakfast is simpler than the other two meals, consisting chiefly of boiled-rice, which is the staple food in Japan, vegetable soup, pickles and one or two handy kinds of food, which are chiefly vegetable. A hen's egg is not a necessity, at breakfast, nor do the Japanese usually eat ham or bacon. They may have fish or meat at lunch or an evening meal. A vegetable soup, cooked with *Miso* (soya-bean paste) and *Shoyu* (Japanese sauce), is very important at table in Japan. The Japanese live more upon vegetables than upon fish or meat, though they are certainly great eaters of fish.

Orthodox Japanese would not like to eat one bowlful of boiled-rice, but instead they have a second help or even a third. A hostess will be pleased if a visitor asks for a second help of boiled-rice, and one can have a third help without being considered to be ill-mannered.

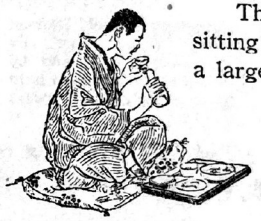
One may leave over any dish, excepting boiled-rice, of which every grain has to be eaten.

In Buddhism, one bowl of boiled-rice is offered to a Buddhist family-altar. This may be one reason why the Japanese do not like to eat only one bowlful of boiled-rice on account of its suggestion.

Bancha: At the end of every meal a cup of tea is served. It is usually a kind of tea called Bancha (inferior kind).

Vegetarians: Buddhist priests of old were mostly vegetarians, living on rice and other kinds of cereals. But orthodox Japanese will refrain from eating organic food, like fish, meat, egg and so forth, on a Buddhist day like *Meinichi* of a dead family-member.

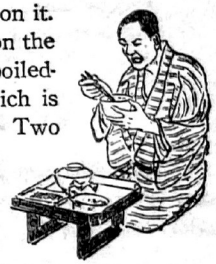
40. OZEN OR TINY MEAL-TRAY



A man eating at flat Ozen, (A man may eat a meal sitting crosslegged, but no woman or child will)

The Japanese, as a rule, eat their meal by sitting at *Ozen* or individual meal-tray, instead of a large table around which a whole family are seated; although, in large cities, most families use *Chabudai* or a meal-table around which all members of a family are seated in Japanese way at meals. *Ozen* is a tiny meal-tray, about a foot square, either flat or legged like a stand. It is an individual table and all food is brought in on *Ozen* instead of a course, at each meal.

Ozen, as a rule, has two bowls and three dishes on it. The two bowls are placed near the eater; one on the left-hand side is a porcelain bowl, containing boiled-rice, while the other, on the right-hand side, which is lacquered wooden ware, is for a vegetable soup. Two dishes on the farther side contain fish or some other richer kind of food, while the one in the middle has some pickles on it. *Ni-no-Zen* or second *Ozen*, beside or before *Ozen* proper, is provided in case when there are more than five kinds of food, and *San-no-zen*, which is sometimes served, contains some food which a guest has to take home with him. According to good manners, one has to begin with a vegetable soup, which is followed by boiled rice. Then anything can be eaten in any order. One may leave over anything served, except boiled-rice, which has to be eaten up cleanly without leaving a single grain.



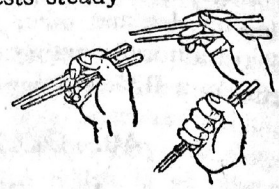
A man eating at Ozen, meal-stand. This is a proper way of sitting at Ozen)

41. HASHI OR CHOPSTICKS

Hashi or chopsticks are a pair of sticks, wooden, metal, ivory, porcelain, etc., either plain or coated with lacquer. They are about five or six inches long, and they are used to carry a food to the mouth.

Chopsticks are handled usually and all but necessarily, by the right hand. Their upper part is held between the thumb and the fore-finger, or rather the former presses one of them upon the first joint of

the latter. The lower part of one stick rests steady on the third joint of the ring-finger, while that of the other is held between the third joint of the middle-finger and the ball of the forefinger. In picking up a thing, a pair of chopsticks may be compared to the jaws of a human mouth. The stick on the ring-finger remains steady like the upper jaw, while the other, held between the fore-finger and the middle-finger, moves as freely as does the lower jaw. The manipulation of chopsticks is as simple as anything, all depending on practice. It is against our table-etiquette to eat anything with fingers.



Chopsticks are held by most people (right, upper), by some people (left) and by children too young to hold them properly (right, lower)

When we go to a crematory to pick up bones or ashes of a cremated body, the near relatives and friends of the deceased hand them from chopsticks to chopsticks by using bamboo-chopsticks. It is something, therefore, which we are not allowed to do at home, to take a thing from chopsticks to chopsticks. Nor were bamboo-chopsticks used by the Japanese in olden days.

Mulberry-chopsticks: It is popularly said by some Japanese that one will not have a stroke of paralysis if one uses a pair of mulberry-chopsticks in one's daily life.

42. FOUR SENSES OF APPETITE

While Wetsern food is prepared for three senses of appetite, namely, an optical sense for beauty, a nasal sense for flavour and a palatable sense for taste, the Japanese add an auditive sense for sound. It is no breach of etiquette in Japan to make noises in drinking tea or eating soup.



A girl eating a meal, at Ozen (meal stand); a black bowl in her hand containing boiled-rice. She si s on a cushion, her hair dressed in a maiden's style

A foreigner is brought up to sit straight at table, and soup runs into the mouth if the handle of a spoon or the bottom of a cup is lifted up just a bit. It is not in conformity with good manners, therefore, to make a noise in eating soup. But the Japanese, on the contrary, who eat their meal at *Ozen*, (meal-table), a tiny tray, are not allowed to look up at another person or even to lift their heads up while eating. They eat their meal silently with their heads and

bodies bent low. Tea or soup will only drop out, instead of getting into the mouth, unless a Japanese, with his head bent low, makes a strong sip or drinks it hard. Hence it is necessary in taking a vegetable soup or drinking *Cha-no-Yu*, classical tea, to make a sound, as the people will tell you, by way of showing appreciation. Modesty is at the back of the apparently "rude" way of making noises at table.

We make noises specially in drinking tea, taking a vegetable soup and eating Soba or buckwheat.

Eating symbolically hidden: Because it is considered to be unmannerly to show that we are eating, many careful Japanese, especially ladies will make a symbol of screening their eating by lifting up an open hand in front of their mouths.

43. DELICACIES IN JAPAN

While so much is made of *Sukiyaki* by foreigners, it is not counted in the delicacies of the Japanese, presumably because beef, of modern introduction, is not considered as a traditional dish by the Japanese, who will consider the following dishes to be luxuries and delicacies, among ever so many more:

Kabayaki: broiled eel.
Sashimi: raw fish, (sea-bream, tunny, flounder, etc.)
Sea-bream: broiled with salt or cooked in soup.
Tempura: fried fish.
Matsudake: mushroom, broiled or cooked in different ways.
Ayu: a kind of trout, a river fish, considered more as a luxury than a delicacy.
Sushi or boiled-rice venegared: probably more popular than delicious or luxurious.

44. SEASONING MATERIALS

Japanese cuisine has made a unique development fundamentally different from that of any other countries of the world, Oriental and Occidental. It has two outstandingly important seasoning materials: *Miso* and *Shoyu*. *Miso* is a beanpaste made from soya beans, which are boiled and preserved, with a kind of yeast, after being smashed, till they get matured. Good *Miso* is preserved for dozens of years. The longer it is preserved, the better it gets matured. There are several kinds of *Miso*: *Aka-Miso* (red Miso), *Shiro-Miso* (white Miso), *Inaka-Miso* (countryside Miso), *Sendai-Miso*, *Hatcho-Miso*, etc., besides some kinds of Miso cooked with something mixed up in it; such as *Kinzanji-Miso*, *Tekka-Miso*, etc.

Shoyu, or Japanese sauce, is something quite indispensable to Japanese cuisine. It is prepared from wheat and soya beans, which are boiled in a large iron-kettle. It is said that Western sauce is an imitation of Japanese *Shoyu*. L. Lunge and A. Langgardt, two Germans,

who taught in the Imperial University, Tokyo, made an imitation of Japanese *Shoyu* and got it patented in Germany, the first sauce ever manufactured in Europe (about 1877).

45. OKURIMONO OR GIFT

According to old customs, the Japanese exchange *Okuri-mono* or gifts semi-annually, at the end of June and December. Besides, we give presents every now and then, with the underlying spirit that we share good things with our friends. Every gift is usually tied up with a threefold red-and-white paper-cord called *Mizu-hiki* (lit. water-drawing), which symbolizes purifying water. It has another symbol of a gift, called *Noshi* (lit. stretched), which is a tiny piece of dried *Awabi* (earshell or abalone), a symbol of a long life. Every gift has some Chinese ideographs written on its wrapping-paper, meaning "Crude-article" 粗品, or some other words of the same purport, or "A small token of thanks" 薄謝 in case of money given in return for something. When a gift is presented by way of expressing condolence, it has to be tied up with a threefold black-and-white cord, without *Noshi*. Any animal food, fish, fowl, a hen's egg, meat, etc. need neither *Mizuhiki* nor *Noshi*, but instead a few leaves of bamboo or *Nanten* (nandina domestica) are put on them. *Sekihan*, coloured steamed-rice, is also presented with *Nanten* leaves on it.

Varied and divers are kinds of Okuri-mono or gifts that one can give to one's friends and relatives. But there are set kinds which are offered on different occasions, such as dried bonito, Tai (sea-bream), carp, Sekihan (coloured steamed-rice), red and white Mochi (rice-cake), raw cotton, etc. for good occasions, and candle, incense, etc. at funeral.

Omiyage (souvenir): When a father (or mother) leaves home on business or a trip, a small child of a preschool age will cry: "Buy me Omiyage, Dad (or Mammy), will you?" Omiyage, which etymologically means a nice souvenir brought home from a Government warehouse, is anything nice that one may bring home. A gift that a visitor brings on a visit or receives to take home is also called Omiyage. Omiyage has the idea of being taken home.

46. SEIBO OR YEAR-END

December is popularly called *Juni-Gatsu* (lit. 12th month) in the Japanese language, and it has another literary name, which is *Shiwasu* (lit. work-done). According to the Japanese ideas, everything becomes new with the advent of New Year, and an average Japanese will be determined to turn a new leaf of life in the New Year. In feudal days, all salaries, physicians' fees, school-tuitions, and wages were paid semi-annually, in June and December, by the end of which latter all debts and accounts had to be settled, before the New Year came. A fair is held towards the end of December in every town

and village for the sale of furniture, table-ware, household utensils, Shinto requisites (few Buddhist articles), which have to be renewed every year. We exchange presents called *Oseibo* (lit. honorable year-end) with relatives and friends by way of expressing thanks for the friendship of the year just passing on. A thorough house-cleaning, called *Susuharai* (lit. soot-sweeping) is conducted in every family by taking every piece of furniture and household goods out of the house. When the house is thoroughly cleaned, *Matsu-kazari* (lit. pine-decorations) is prepared in front of every house as well as every room in it, and the house thus "consecrated" its inmates are ready to welcome the advent of the New Year.

Seibo means "year-end". But a year-end gift is also popularly called Oseibo (lit. honorable year-end) and the Japanese exchange year-end gifts very extensively.

Chugen or mid-year gift: The Japanese exchange Chugen (mid-year gifts) on July 15 or thereabouts as extensively as at the year-end. According to Chinese tradition, January 15, July 15 and October 15 are called San-gen 三元 (lit. three beginnings), and July 15 is Chugen 中元 (lit. middle-beginning) at which gifts are exchanged.

47. OUTSURI OR RETURN-GIFT

When one receives a gift of *Sekihan*, rice steamed with Indian beans, which we prepare on a happy occasion, a little bit of it will be left in one corner of *Jubako* (lit. a nest of boxes) in which *Sekihan* is sent. The rice thus left over is called *Outsuri*, which literally means "to catch" in the sense that a cold catches. It has an idea that, because *Sekihan* is a symbol of good luck, its recipient expresses his wish that such an occasion would be repeated.

We have a saying to the effect that it is only a beggar that receives a gift without giving anything in return. Every gift has to be acknowledged with something in return, and this "something" is also called *Outsuri*. If we happen to have nothing to give in return, we give two sheets of white Japanese paper or a box of matches, which is symbolic of purity.

If a gift is given in connection of marriage or funeral, which should not be repeated, no Outsuri is returned. Nor is it returned for a gift received in the evening.

48. SHUGI-BUKURO OR TIP-ENVELOP

Our samurai of old tried to be candid and disinterested and he looked down upon money; all salaries and allowances being paid in kind (chiefly in rice). It is considered to be rather impolite to give any money unwrapped. When a maid is tipped, for instance, money is usually done up in a piece of paper, never in perfectly white but

it has a sign of a gift. A careful Japanese will give a tip in a small envelop called *Shugi-bukuro* or, as the name etymologically indicates, a "felicitation envelop." It is a tiny envelop about an inch wide and 2.5 inches long, with or without painting and with a sign of a gift, namely *Noshi*.

The original idea of using *Shugi-bukuro*, in which *O-Shugi* or "felicitation-money" is presented, was to share the joy of some happy occasion with outsiders. At a wedding, for instance, a special gift is given to even a maid or servant by way of sharing the joy with the domestics. *Oshugi* was a gift of thanksgiving, instead of a simple tip.

49. SEKIHAN OR COLOURED STEAMED-RICE

Sekihan (lit. red-steamed rice) is a kind of *Gohan* (lit. boiled-rice) prepared by the Japanese on a happy occasion, instead of ordinary *Gohan* (lit. boiled-rice). It is rice steamed with *Azuki* or Indian beans to colour it, although rice is ordinarily boiled in an iron kettle called *Kama* (rice-boiling-kettle). *Sekihan* is prepared by orthodox Japanese regularly twice a month; namely, on the first and 15th, on which they pay a regular visit to their tutelary shrine. Besides, it is prepared on many auspicious occasions, such as child-birth, birthday, wedding, graduation, house-building, recovery from a protracted disease, festival, national holiday, Imperial Household celebration, safe return from a long trip, etc.

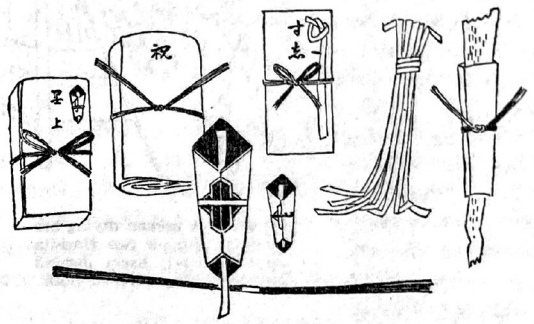
It is a popular practice among the Japanese to give a small-boxful of Sekihan prepared on a happy occasion to friends with an idea of sharing good with them. A gift of Sekihan is always accompanied with Nanten leaves or cryptomeria needles.

50. NOSHI, A SIGN OF GIFT

Noshi (lit. stretched) is a tiny bit of dried ear-shell or abalone folded in a fanciful piece of paper, and it is an invariable sign of a gift. *Noshi* is put on a gift of any kind, excepting fish, fowl, egg or any other animal food. *Awabi* or abalone is a symbol of a long life. *Mizuhiki* may be omitted on a gift, but *Noshi*, in some form or another, has to be attached on every gift except those mentioned above. Or two Japanese syallabic letters *no* (の) and *shi* (し), joined together, may be written symbolically on the paper instead of the symbolical *Noshi*. Or *Noshi* may be conventionalized in some other forms. If a gift be presented without *Noshi* or its substitute, its donor will ask pardon for its omission.

51. MIZUH KI, A SIGN OF GIFT

Mizuhiki (lit. water-drawing), a fivefold cord of Japanese paper, with which a gift is invariably tied up in this country, symbolizes purifying water. An ordinary gift is usually wrapped up in white paper and then tied up with red and white *Mizuhiki*, with its red part on the right-hand side of the tier. A wedding-gift is tied with a golden and silver *Mizuhiki*, with its golden part on the right-hand side of the tier. A gift presented in connection with death is tied up with black and white *Mizuhiki*, instead of red and white. The top and bottom of paper in which a gift is wrapped up, have to be folded down, the top over the bottom, although the top should not overlap the bottom when a gift is presented for wedding, funeral and any other occurrence which should not be repeated. Mizuhiki may be a 3, 5, 7 or 9-fold cord.



Five different forms of tying gifts; Noshi (two in the middle) and Mizuhiki (bottom)

52. KODEN OR CONDOLENCE-MONEY

When a person dies, his relatives and friends will express their sympathy or condolence in kind or money. Fruits, vegetables, candles, noodles, incense, etc. are offered to the bereft family, and these presents will be tied up in a threefold black-and-white *Mizuhiki* (lit. water-drawing), a symbol of a present made on an ominous occasion. Flowers in a bouquet or wreath may be presented, although coloured flowers were avoided till quite recent years. *Koden* or condolence-money may be donated with, or in place of, such articles. It is done up in a piece of white paper, preferably pure Japanese paper, inscribed with Chinese ideographs meaning "Flower-money" "Incense-money" or "to the spirit." These material expressions of condolence have to be requitted by the bereft family in what is called *Koden-gaeshi* (lit. Koden-returned).

53. ARAIHARI OR STARCHING

On an Indian summer's day one will often find a woman stretch-

ing cloth on a wooden board roughly 6 ft. by 2 ft. by 0.5 in., in front of her house. She is starching cloth. *Arai-hari* (lit. wash and stretch), as such starching of cloth is called, is a very important annual affair for a Japanese house-wife. In stead of giving a dry-cleaning to her everyday wear, after its season, a house-wife will take it into pieces, and this can be done easily because our *Kimono* is hand-sewed, not machine-made. Its cloth is washed thoroughly, starched and then dried on *Hari-ita* (lit. stretch-board) in the sun. The cloth will then be kept in a chest of drawers and re-sewed before the next season comes on. This is done every year and keeps a house-wife very busy. A gala dress receives the same treatment once in a couple of years.



Araihari: A woman drying her starched cloth on two Hari-ita (stretch-boards); basin behind her, containing starched cloth

54. SALT AS PURIFIER

A man comes home. He stands at the entrance without getting in. He calls his wife or a maid asking for a pinch of salt. She fetches it and sprinkles it symbolically over his shoulders. He has been to attend a funeral, which is considered by orthodox Japanese to be unclean and the pinch of salt purifies him.

Morishio (lit. piled-up-salt) or three pinches of salt are sometimes found at the entrance to a restaurant or cafe. According to Chinese tradition, a certain Emperor had so many girls whom he had to visit. In early days, it seems, a man visited his wife, who lived in her own house. One day the Emperor said to them: "I love you all equally. I do not want to be partial to any of you. Tomorrow I will visit any of you to whom the sheep of my cart may take me." A clever girl, who knew that a sheep likes salt very much, put a handful of salt at her entrance. Sure enough the sheep stopped before her door. A restaurant and cafe put three pinches of salt at their entrance more as a charm of purification these days, than, as it was originally used, for the purpose of inviting its guests.

Unsanitary cleanliness: The Japanese are often criticized for being clean but unsanitary, and this is a true remark. Most foreigners notice that the Japanese are cleaner than most other Asiatic peoples. Scenic beauty may, to some extent, account for their clean

habits, because much of Japanese culture is influenced by natural beauty. Besides, Japan abounds in clean water and most Japanese rivers are clean. The Japanese take a bath generally much oftener than any other Asiatic races do.

In ancient times, according to Fudoki, one of the oldest records of Japan, a new well was drilled every time when a nobleman, coming from the Imperial court, was entertained in a local place. Its idea was to give him "virgin" water, which had not been used before.

The idea of cleanliness, however, has little to do with sanitation in Japan. A house was cleaned in olden days more for religious purposes than sanitary, because the Japanese of old feared that the Unseen would not dwell in an unclean house. The Japanese idea of cleanliness is based little on medical knowledge, of which the Japanese, in general, have comparatively little.

55. JAPANESE WAY OF SITTING



Japanese way of sitting: (right) front and (left) back view

Generally speaking, the Japanese do not use chairs and table, but they sit on their bent knees with crossed toes on a mat. Two of the oldest statues in Japan represent Empress Jingo and Princess Nakatsu-Hime sitting on their haunches, with the left leg erect, while the right leg lies horizontal with its sole touching the left foot. This is the oldest style of sitting ever found in the history of Japan.

Later we find the Imperial courtiers sitting with two soles joined together, a skirt covering the knees. This is probably an imitation of a Buddhist priest who sat in meditation cross-legged with two soles up.

Later warrior-guards sat with one leg erect while the other lay on the floor or ground.

They were armed with a bow and arrows, ready to protect their lord. This is perhaps the origin of our present way of sitting on both bent knees, on the floor.

Cushion: We do not sit direct on the matting, but on a wadded cushion, usually round or square, about an inch thick. It is called Zabuton (lit. sitting-bed).

56. Susuharai or Year-End House-Cleaning

The Japanese clean their house every morning. Every room is

first dusted with a duster, which is made of Japanese paper, cloth, feather or hair, then swept with a broom, which is made of millet or straw, and the floor is wiped with a mop, either dry or wet. A careful mistress will apply a dry rubbing on the floor.

The Japanese burn wood-fuel in their open hearth, and its smoke sometimes fills the whole house, till the ceiling and other wooden parts become soot-black and they are covered with soot. In former days, every Japanese house had a general cleaning called *Susuharai* (lit. soot-sweeping) towards the end of each year. All furniture was taken out of the house and every corner was cleaned and washed. All the ceiling was wiped clean of soot and wooden floor well washed.



Dusting: A girl, towel on head, dusting a Japanese room; her sleeves tucked up with Tasuki (cord); wearing Maedare (lap-cloth)

In recent years *Osoji* or general cleaning took the place of *Susuharai* (lit. soot-sweeping) and it is conducted twice a year under the supervision of the police and government officials, although in local places *Susuharai* is still carried out as an annual affair.



Sewing-hands, with a black thimble, leather or metal, on the middle-finger of the right

57. SEWING

Japan had no sewing-machine until quite recent times, and all tailoring was done by hand. Our clothing is chiefly either silk or cotton, soft and thin, and our women are all quick sewers, who can sew one hundred stitches in a minute. They can make a dress by hand in one day. Every-day wear is generally taken to pieces after its season, starched and renewed or resewed every year.

Yubi-nuki (lit. finger-put-through), a Japanese thimble: It is a ring made of metal (now usually of leather) with small holes like those of a foreign thimble. It is worn on the middle or ring finger of the right hand.

58. OKYU OR MOXA APPLICATION

When a child is misbehaved, *Okyu* or moxa is often applied on a foot, between its fourth and fifth toes, or the first joint of an index-finger, partly for discipline and partly for a medical purpose.

Moxa used in *Okyu* is a kind of cotton taken from the reverse



Moxa application: one on top still burning, with five charred spots

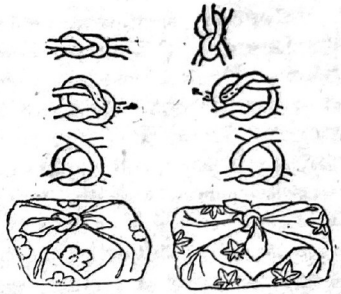
side of artemisia-leaves. A small bit or pinch of it is put on the skin and fire is applied on it with an incence-stick. The cotton burns, and when the fire extinguishes, the charred moxa is pressed with a finger.

This custom of burning the skin looks barbarous or barbarian, but it is over a thousand years since it was introduced to Japan, and its medical value seems to be scientifically proved, as it will help the circulation of the blood, by producing white blood-corpuscles.

Moxibustion is a very popular cure-all in Japan. A pinch of moxa cotton is burned on 52 different places on the body.

59. MUSUBI OR KNOT

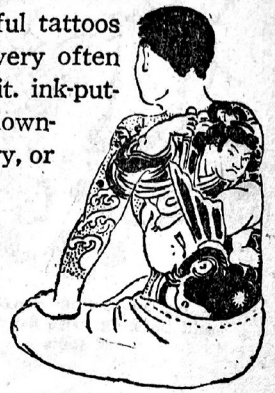
If a girl tie the four corners of *Furoshiki* (wrapping cloth) in the style of *Tate-musubi*, (lit. cross-tie), her mother will correct it, telling her to tie it in the style of *Tama-musubi* (lit. knot-tie). The Japanese have a kind of prejudice against the former style of a tie, but, as a matter of fact, they have a prescribed style of tying almost anything. *Mizuhiki*, a red-and-white sign of a gift, has to be tied with its red part on the right; otherwise its recipient would feel badly. A white-and-black cord, a sign of an unlucky gift, should have its black part always on the right. Everybody knows how elaborately *Obi*, a girl's sash, has to be tied and there are different ways of tying it for different occasions. *Kakemono* (hanging-scroll) and *Makimono* (picture-scroll) have several prescribed styles of tying them. A wedding gift, as well as an engagement gift, is tied in a way special on its occasion. The Japanese have ever so many different styles of tying things, all in prescribed ways, the writer counting over 200 different styles of prescribed knots.



Different knots: The front one, on the right, called Tate-busubi, is not used by the Japanese

60. IREZUMI OR TATTOO

Suppose one were to visit a public bath, one would invariably find some people who have beautiful tattoos on their bodies. In spite of laws stipulated, very often even during feudal days, against *Irezumi* (lit. ink-put-in) or tattoo, it is much practised by some down-town people as a sign of chivalry or gallantry, or gallantric dandysm. Indeed Japan has made remarkable progress in this art of tattoo, which was very widely practised even during the Tokugawa dynasty when it was strictly banned. In olden days condemned criminals were tattooed for the commutation of their sentence. Then tattoo was a sign of fidelity between lovers, and a man often has a portrait of his love tattooed on his back. Various flowers and animals are tattooed. Even a Buddhist deity is often tattooed on the back of its adherent. Then a dramatic scene or an actor or actress is often found tattooed on the body of his or her fan.



Talloo: A man tattooed all over his back and left arm, his tattooed right arm not shown.

An Ainu woman will have a tattoo around her mouth when she gets married.

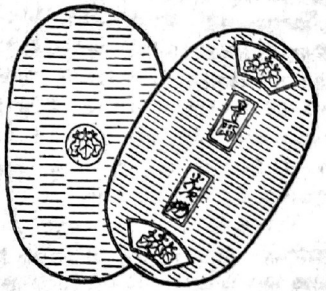
61. Kagezen or Meal-Tray for Absentee

Kagezen (lit. shadow-meal-table) is a strange custom typical of the Japanese. It is a meal-table served to an absent member of a family. When a member of either sex is absent on a long trip, *Ozen* or a tiny meal-table is served before a picture of the absentee so that the absent member of the family may not have shortage of food during the trip. The meal-table has regular food on it, boiled-rice, vegetable soup, and all, in the same way as it is served to an ordinary member of the family. In some locality the *Ozen* or meal-table is served during all the time of the trip. Specially when there is any ceremony or festival, such a meal is served to the absent members of the family. This *Ozen* served to an absentee is called *Kage-zen* (lit. shadow-Ozen).

62. WEIGHT AND MEASURE

	JAPANESE	ENGLISH
Length & distance		
ri	(=36 cho)	3.9 kilometers
cho	(=60 ken)	0.10 kilometers
ken	(=6 shaku)	1.8 meters
shaku	(=10 sun)	0.3 meters
sun		0.03 centimeters



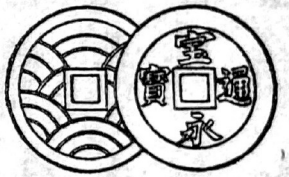


Old-time coin

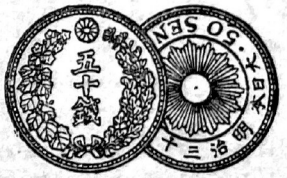
Weight		
kan	(=1,000 kin)	3.75 kilograms
kin	(=100 momme)	0.6 kilograms
momme		3.75 grams



(8/10 sen) Tempo coin



Old-time coin



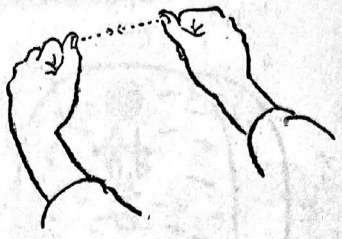
Modern coin

Measure		
koku	(=10 to)	180 kilolitres
to	(=10 sho)	18 litres
sho	(=10 go)	1.8 litres
go		0.18 litres

63. MEASURING WITH FINGERS

The Japanese stretch their arms as wide as possible, with open hands, to show a measurement of five or six feet. In case of two or

three feet, they show the measure with two open hands, palms inside. A length from a few inches to a foot or two is indicated with two open indexes, the other fingers closed and turned down. The measurement is shown between the balls of the open indexes, although some people will keep the back of the other closed fingers up, showing the length between the two indexes.

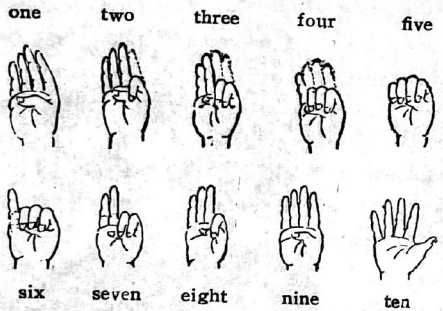


A length measured with two thumbs

There is a peculiar way of showing a measurement, which is generally seen in the northern part and Japan-sea side of Japan. In these localities, a small measure from a few inches to a foot or two is shown between the thumb-nails of two closed fists, with the back of the fists turned up.

64. COUNTING ON FINGERS

The Japanese names of the five fingers are:



Counting on fingers

Thumb: Oya-yubi (lit. parent-finger).
Index: Hito-sashi-yubi (lit. man-pointing-finger).
Middle finger: Naka-yubi (lit. middle finger).
Ring-finger: Kusuri-yubi (lit. medicine-finger) because powdered medicine is taken by using the ball of this finger.
Small-finger: Koyubi (lit. child-finger).

In counting on the fingers, one may use either hand, as follows:

The thumb is bent for one.
The index is bent in addition for two.
The middle-finger is bent in addition for three.
The ring-finger is bent in addition for four.
The small finger is bent in addition, making a fist, for five.
The small finger is opened for six.
The ring finger is opened in addition for seven.
The middle-finger is opened in addition for eight.
The index is opened in addition for nine.
The thumb is opened, making an open hand, for ten.

65. TOOTH-BLACK

One may sometimes find a woman with blackened teeth in a remote locality. Even urban women dyed their teeth till quite recent times when they got married, because *Ohaguro* (lit. honorable tooth-black) was a sign of a married life in feudal days in Japan. Its materials were prepared from iron-powder and gall-nuts, which were boiled with some other chemicals. There seems to be little more reason for blackening the teeth than there is for foreign ladies' dyeing their nails, although blackened teeth are said to be kept from getting decayed. Early in history, our courtiers seem to have blackened their teeth putting two black marks above their eye-brows.



Tooth-black: Woman blackening her teeth with a brush; she has a handled metal mirror in her hand sitting before another looking-glass on a mirror-stand

Shaved eye-brows: Another sign of married woman was that she had her eye-brows shaved when she got married.

66. HAND-SHAKING

When a foreigner is introduced to a new friend, he repeats the latter's name, shaking hands with him. A Japanese will not, as a rule, repeat the name of the person he is introduced to. We would say: "I am so and so, glad to meet you." It is not considered to be polite for us to call a person by the name unless necessary, and impolite to touch the body of any person, specially a superior, unless we are very familiar to each other. We simply bend our head or body low when we greet a friend, as a sign of modesty and respect. This is why the Japanese do not shake hands usually with their friends. (Nor is kissing much in vogue in Japan).

In feudal days, one had to sit on one's bent knees by the roaside when one met a lord or some other superior person on a highway.

67. INFANT NURSE

One will often see in Japan an infant, less than ten years old, carrying a baby, hardly smaller in size, on its back. The baby is tied tight, with *Obuhimo* (lit, carrying-on-the-back cord) on the tiny back of the infant-nurse, who will play ball or even tag with other children on a busy street. This is a singular sight never seen in any other countries of the world.



Infant-nurse less than ten years old carrying a baby on her back; left) front and (right) back view

68. Michi-Shirube or Crossroads Sign

In our feudal days almost every important cross of roads had *Michi-shirube* or crossroads sign, a stone monument. It had Chinese ideographs reading in effect:

"(Left) to such and such a village
In the name of such and such a deity
(Right) to such and such a village."

And such Buddhist deities as Fudo, Shoten, Kojin, etc, were carved on the stone-monuments or their names inscribed on them, meaning that the travellers are committed to the care of these Buddhist deities.

A modern crossroads-sign has

"(Left) to such and such a village
By the youths' society of such and such a village
(Right) to such and such a village."

with no religious or pious ideas



Roadside deity, Jizo (Ksitigarbha) erected on forkroads as guardian of pedestrians

69. WHITE IN JAPAN

According to Shintoism, white is purity, and every Shinto priest is clad in white, while a Buddhist priest wears a black robe. Even death is considered to be "pure" in Shintoism, and a mourner is clad in white, for, according to Shintoism, to die is to become a *Kami*.

Black is a Buddhist colour. But, at the same time, the Japanese have a notion that pure white is Buddhistic, suggesting death. (No coloured flowers were formerly offered to Buddhism). A funeral procession conducted according to the Buddhist rites is always led by a pair of lighted white lanterns, and the Japanese will never carry a pure white lantern on an ordinary occasion. A purely white Japanese towel is never used by a Japanese but it must have some pictures or ideographs written on it. (A perfectly white foreign towel is all right). No fan, round or folding, which we use, is perfectly white; every fan having some pictures or ideographs written on it. No gift is done up in a piece of perfectly white paper, although we write or put something on it as a sign of gift. There are many other things which should not be used perfectly white.

A white dog, as well as a white horse, is said to be reborn as a man in the next stage of existence, according to a traditional saying.

70. DREADS IN JAPAN

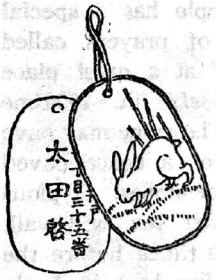
We have a saying to the effect that the five dreads are: "Earthquake, thunder, flood, fire and Dad". Japan, situated on a

volcanic zone, is frequently visited by an earthquake; we have tremendous rumblings of thunder after a rainy season; floods make great damage every year in Japan; our houses, built of wood, catch fire so easily and immense numbers of houses are reduced to ashes every year; and our Dad, strict in discipline, is counted among the Five Dreads.

Japan has no beasts of prey like a lion or a tiger, which is dangerous. Most of our snakes are harmless, although we have a kind of viper, a little dangerous kind. No sharks come to the swimming range of the shore. *Fugu* (toad-fish), however, is considered to be a dread and a number of people are poisoned to death by it every year. The Japanese are great eaters of mushrooms, and there are many poisonous ones in Japan. Every year a number of children are poisoned to death by eating the beautiful berries of *Doku-utsugi* (tanner's tree).

Lacewing-eggs: Some orthodox Japanese will be dreaded if a lacewing lays its eggs on a lamp-shade, a sliding-door, or anything else in the house. A lacewing is called "Udonge", homonymously suggesting "Udumbara," an Indian plant, which is traditionally said to bloom once in 3000 years. Because the flower is rare, the lacewing eggs of the same name are considered to be unusual; hence, a dread.

71. Maigo-Fuda or Missing-Child Tag



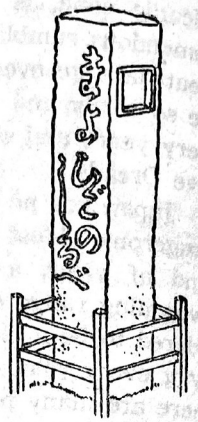
Maigo-fuda (Missing-child tag) metal,: (left) front showing the name and address of the wearer; and (right) Hare, indicating the year of the birth of the child, whose age is known to the Japanese by looking at the picture

Many children wear *Maigo-fuda* (lit. missing-child card) or a missing-child-identification tag at their side. It is a small metal tag about an inch or two large. It has the name and address of a child who wears it. The child's age is not mentioned on the tag, which has a picture of one of the twelve Oriental zodiac signs: namely, rat, bull, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog and wild boar. These signs are all assigned to different years, according to the old or lunar calendar in Japan, and each tag has a picture of one of these signs, namely, the zodiac sign of the year in which the wearer of the tag was born. As each zodiac year comes in every thirteenth, the age of the child who wears a missing-child tag is known by looking at its picture. This tag is worn by a child of either sex under ten years of age.

72. Mayoigo-Ishi or Missing-Child Stone

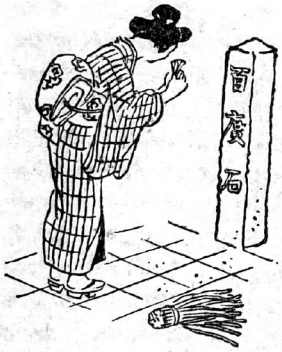
At the southern end of Ikkoku-Bashi Bridge, near the Bank of

Japan, there stands a stone about three feet high and about a foot square. It is called *Mayoigo-Ishi* (lit. missing-child-stone) or missing-child-identification stone, and it is specified as a historic souvenir in Tokyo. When, during feudal da , a child was found missing, a piece of paper was put on one side of the stone, describing the missing child, and one who found it put another piece of paper on the other side telling where the child was found or kept, etc. A missing child was identified in this way in feudal days, and Tokyo had seven such stones in olden days, for the identification of missing children in its busy stree s. Besides the one mentioned above, there is another identification stone in the precincts of the Yushima Tenjin Shrine, dedicated to Michizane Sugawara, in Bunkyoku, Tokyo, and another stands in the grounds of the Senso-ji Temple, famous for a Kannon image, in Asakusa-Ward.



Mayoigo-ishi: (Missing-child-identification stone): a description of the child is put in the square part (right), there being another square part on the other side for an informant who informs when the child is discovered

73. OHYAKUDO-SEKI OR "100-TIME STONE"



Ohyakudo-seki: A woman offering Ohyakudo (a 100-time prayer) before a stone marked "Hyakudo-seki" (lit. hundred-time stone), carrying a bunch of 100 paper-strings (as shown enlarged at her feet)

Many a Buddhist temple has a special place set for a series of prayers called *Ohyakudo* or "100-times" at a quiet place marked with *Ohyakudo-seki* (lit. 100-time stone) in its precincts. The stone may have a set of stepping stones or a space paved with concrete or a set of stones. A pious Buddhist adherent, of either sex, will walk back and forth a hundred times before the stone, bowing low each time he turns back. He has something to pray for, and this practice is repeated every day for a week, two or three or even more. In former days, *Ohyakudo* was practised late in the night, after most people went to bed. It is offered by one who has a serious trouble or a kinsman suffering from a protracted disease. *Ohyakudo* is practised for a sickman who is despaired of. An idea lying at the back of this prayer is that the deity of the shrine or temple will be moved to accept a prayer which is repeated persistently or faithfully so many times.

74. LEFT AND RIGHT IN JAPAN

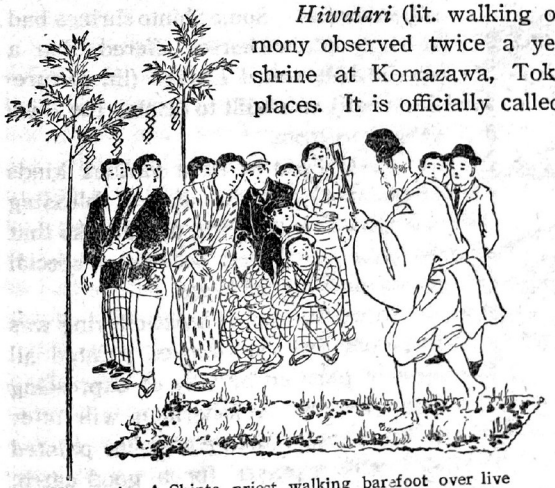
The Japanese Emperor faces south at the ceremony of his enthronement (Japan has no crowning). So did the Chinesc Emperor of old. The sun rises in the east, to his left, and it sets down in the west, to his right. Hence the Japanese word for "left" is *Hidari* (lit. sun-sufficiency) and that for "right" is "Migiri" (shortened to *migi*) meaning "to see off." Left is positive; right negative.

The Chinese ideographs for "left" and "right" are 左 and 右, which have both an etymological meaning: 左 for "left" has come from a character consisting of "hand" and "work": while 右 for "right" consists of "hand" and "mouth".

The Japanese do not, as a rule, like left-handedness. If a child uses a left hand in writing or eating, its mother will correct it. The Japanese are more right-handed than most other nationals are. The ratio of clasping hands, right over the left and left over right, is 3 to 1: namely three persons clasp their hands right over left, for one person who has the left over the right.

In olden days a bridegroom, positive according to an Oriental idea, sat at the left of his bride, negative according to an Oriental idea, at their wedding. It is with the same idea that an open-mouthed, or positive, guardian-animal stands on the left-hand side, from the shrine, against a shut-mouthed, or negative, one on the right.

75. HIWATARI OR WALKING OVER FIRE



Hiwatari: A Shinto priest walking barefoot over live charcoals; carrying Gohei, a symbol of Shintoism

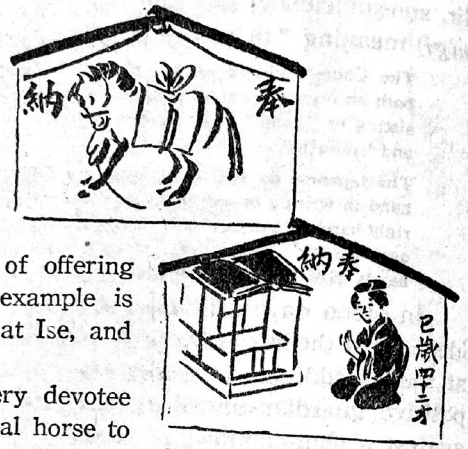
Hiwatari (lit. walking over fire) is a ceremony observed twice a year at the Ontake shrine at Komazawa, Tokyo, and at other places. It is officially called *Chinkasai*, which means a festival observed to assuage fire, so that no damage will be done by fire during the season. A big fire, about a meter wide and several meters long, is prepared with burning charcoals on the grounds of the shrine. A priest chants an address to the deity of the shrine, and, after sprinkling a handful of salt over the live charcoals, he takes the lead, followed by a large crowd

of adherents, to walk over the live charcoals. The walkers step on salt before they walk over the fire.

This festival was observed twice a year before the war, but it will be sometime before it is resumed.

76. EMA OR PICTURE-HORSE

According to the traditional belief of the ancient Japanese, *Kami* of Shintoism rode a horse when he made rounds of visits to bless his devotees or parishioners. Hence the ancient Japanese offered a live horse to a Shinto shrine, and we still maintain this custom of offering a horse, of which an actual example is seen at the Shinto shrines, at Ise, and the Toshogu Shrine of Nikko.



Ema, votive tablets: offered with a general prayer

Later, however, when every devotee could not afford to offer an real horse to a shrine, a tablet with a horse painted on it was offered in place of a live horse, and this tablet is called *Ema* (lit. picture-horse). Some Shinto shrines had so many picture-horses offered, that a special hall, called *Emado* (lit. picture-horse-hall), was built to display the *Ema* offered to them.



Two Ema, votive tablets offered with a prayer (upper) for health and (lower) for a big catch

Ema began to have various kinds of pictures with the idea of pleasing the deity with beautiful pictures, so that the painting of *Ema* became a special art of painting in Japan.

Later, the idea of horse-offering was forgotten, and the votaries painted all sorts of painting by way of expressing their prayers. A fisherman will offer an *Ema* with a picture of fishes painted on it with a prayer for a good catch, a woman suffering from an eye-disease may offer a picture of eyes, and a devotee of Daikoku, a deity of good luck, will offer a picture of a radish, of which the deity is believed to be very fond.

A white horse was offered to a Shinto shrine, not only because white suggests purity, but more because, according to a metempsychostic idea, a white horse will be born a man in its next stage of life. A white horse was ridden by the Emperor, a local lord and a general.

Black horse: Iyeyasu Tokugawa, founder of the Tokugawa dynasty, had a narrow escape every time he rode a white horse. So he betook himself to a black horse, and his successors for fifteen generations rode only black horses.

77. Townsend Harris as First Beef-Eater in Japan

While Townsend Harris, the first U.S. Minister to Japan, was stationed at Shimoda, Izu Peninsula, he wanted to eat beef. At that time the Japanese did not eat beef, because a quadruped was considered to be unclean and filthy. A kind farmer offered him a cow, which was tethered to a citrus-tree nearby and butchered to satisfy the gastral desire of the first American Minister to Japan. A monument was later erected, near the citrus-tree, with a prayer for the peaceful repose of the cow, which offered its own life to satisfy a human desire.

While Harris was staying at the Zempuku-ji Temple, Tokyo, he did not go out for an exercise, of which he was very fond. If any attempt should be made on his life, he feared that the relations between Japan and America would be complicated. So he took exercises on the veranda of the temple every day till it was entirely worn out under his shoes.

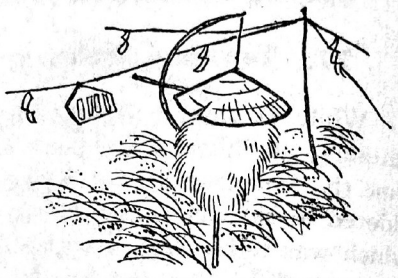
78. FAUNA AND FLORA OF JAPAN

Japan is a scenic country. High humidity and wet climate may account for its beautiful vegetation, but, at the same time, they may keep the birds of passage away. Most birds in Japan are of passage, and Japan has very few kinds of feathered singers. Nor are there any wild beasts in Japan, although a few bears are sometimes found on the Hokkaido and very rarely in the Japan Alps. Japan seems to have had plenty of deer in ancient times, though they are very few now, and there are some wild boars on the peninsula of Idu and in some other localities of the country. Some monkeys are found in many localities. Squirrels and flying squirrels are found in the northern parts of the country. Japan has hardly any poisonous snakes of any kinds, our snakes being generally harmless. The wet climate may also account for the lack of scented flowers in Japan. Even such scented flowers as the rose, violet and carnation lose their scent in a year or two after their importation to Japan.

Floral topsyturvy: A foreign clerodendron bears milky-white flowers, which turn dark-red in colour before they wither; a Japanese clerodendron bears dark-red flowers, which turn white in colour before they wither.

79. WILD BEASTS IN JAPAN

The lion and the tiger play such an important role in the painting and carving of Japan, and yet we have no proof or sign of their having ever lived in this country. Japan has no other beasts of prey, either, although a few bones of Mastodons have been brought to light at two or three places in Japan. In olden days wolves seem to have lived in large numbers, for we have many stories of wolves. There are some bears still living in the deep mountains of Japan Proper as well as in the Hokkaido. Deer lived abundantly in ancient times, judging from the contents of shell-mounds with which Japan is dotted all over. Many shell-mounds contain bones of monkeys much larger than those still living in deep mountains, and point to the fact that the ancient Japanese or their prehistoric predecessors ate monkeys. The peninsula of Izu is a wild-boar preserve, where wild boars live wild, as well as in several other localities of Japan.



Scarecrow on a rice-field: a straw-raincoat, with a sedge-sun-shade on it and a bow with an arrow. Rice-straw ropes have pieces of paper and boards to scare sparrows, which come to eat rice

Kakashi or scarecrow: The Japanese equivalent for "scarecrow" is Kagase or, as it is pervertedly called, Kakashi. "Kagase" means "to cause to smell." In olden days, wild deer were so abundant that they wrought havoc in vegetable gardens. A piece of venison, roasted, was put on a piece of bamboo on the fields, to scare deer off with its smell. Hence Kagase (lit. to cause to smell), which has become Kakashi, as it is now called.

Fossil Mastodon-bones: Some fossil Mastodon-bones were brought to light when the ground was dug out for the foundation of a certain department store in Tokyo. They are discovered in several other places near Tokyo.

80. KARI OR HUNTING

The Japanese are not a hunting people, possibly due more to a religious reason than to the scarcity of wild game. Wild beasts, as a rule, are considered to be too unclean and filthy to eat. A deer was hunted for the chief purpose of offering its venison to a mountain-deity, although its skin is used in making many things.

There was a grand hunting conducted by Yoritomo Minamoto, the Military Emperor, in 1193 around the foot of Mt. Fuji and this is a historical event, when many a deer and wild boar were caught. They were shot dead with bow and arrow, the only way of killing a wild beast.

Deer at Kasuga, Nara: It is traditionally said that Takemikazuchi, who is venerated in the Kasuga Shrine, Nara, rode a deer for several hundred miles to come to Nara. A deer is considered to be the messenger of the Kasuga Shrine, Nara, where thousands of tame deer are kept in its precincts.

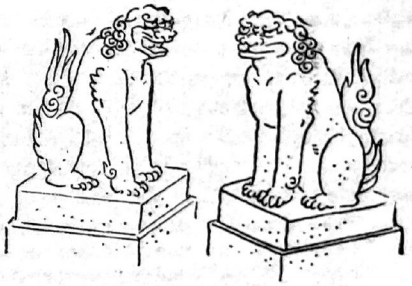
Shooting: The Japanese of old were good at catching a bird with an arrow, although a rifle was used by sportsmen. But generally speaking, shooting is not much practised to catch wild game in Japan.

Hawking: By hawking we mean a method of catching small birds by means of a trained hawk. In feudal days every clan kept some trained hawks which were used in catching small birds for eating purposes. When a bird was sighted, a hawk was set free and it flew up to catch it. It dropped on the ground with its game or flew back to its keeper, who called it with a whistle. Every town or city, which was a clan-capital, has a street called Takajo-machi (lit. hawk-keeper's street).

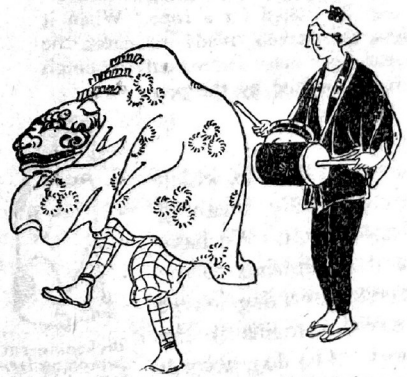
81. SHISHI OR LION



Shishi-gashira (lit. lion-head) a charm against evil



Animal-guardians of a Shinto shrine (as seen from the shrine)



Shishi-mai (lit. lion-dance) performed to exorcize evil, visiting door after door, to the play of a drum

Japan has no wild lion or, as it is called in the Japanese language, *Shishi*. But probably under the influence of Chinese culture, in which the lion is very important as one of the Four Sacred Creatures, phoenix, lion, tortoise and tiger, Japan has adopted *Shishi*, the lion, in various phases of culture and art, including carving, painting, architecture, porcelain, etc. In many a Shinto shrine,

which has no statue or image, its *Kami* is often symbolized with a wooden lion-head, which is venerated in it. We have several *Shishi-mai* (lit. lion dance), of which *Machi-jishi* and *Echigo-jishi* are most famous. *Machi-jishi* (lit. street-lion) symbolizes a lion with a wooden lion-head with which evil is exorcized. A man carrying a conventionalized wooden lion-head visits door after door on the street and dances a primitive dance of exorcism, to the playing of a flute or a drum. *Echigo-jishi* (lit. Echigo-province lion) is an acrobatic dance performed by a boy, from Echigo Province, who, carrying a symbolic lion-head, does various acrobatic performances by visiting house after house. His body is so nimble that he can walk on both hands, and also on all fours, with his body doubled backwards. These are two of the most common street-exorcists in Japan.

82. TIGER IN JAPAN

Japan has no tigers, nor is there any sign of their having ever lived in Japan, although we have several Mastodon bones brought to light. And yet the tiger is considered to be a symbol of power and we have a saying to the effect that a tiger travels for a thousand miles in both ways in one day. For this reason, however, few wedding ceremonies are held on the zodiac day of the Tiger, lest the bride should return to her native family as quickly as does a tiger run back. The tiger is an important theme for painting, sculpture, and other branches of the fine arts in Japan.

How to catch a painted tiger: Priest Ikkyu was a comical priest. Once when he visited his lord, he was asked if a tiger could be caught. When the priest answered in the affirmative saying that any tiger could be caught, the lord asked again if the priest could catch a tiger painted on a screen in the room. "Nothing is easier" was the reply of the priest, and he asked for a rope. When it was brought in, he stood before the screen, ready to catch the tiger, rope in hand. "Drive the tiger out I am ready to catch him" he said, and the lord was outwitted by the priest.

83. CAT

The Japanese equivalent for "cat" is *Neko*, which presumably is onomatopic, etymologically meaning "mew" with a dimunitive "*ko*" added to it. We have a saying to the effect that a dog attaches to the family while a cat does to the house, for a dog leaves the house with the family but a cat remains in the house after the family has removed. The dog, according to another saying, remembers for three years a man who has kept him for three days, while the cat



Beckoning-cat beckoning fortune with its left paw in the Japanese way of beckoning

forgets in three days her keeper who has been kind to her for three years. At the same time, however, we have stories of cats which returned kindnesses of their keepers. We have also a saying somewhat similar to the English "A cat has nine lives."

Beckoning cat: Once there was a cat, which helped her distressed master by earning money for him, and she is made a symbol of "money-earning" called *Fuku-maneki* (lit. fortune-beckoning) as one will often see, in a porcelain store, a porcelain-cat with its left-paw lifted up in the way the Japanese beckon.

A Mandala of the dying Buddha has all kinds of animals lamenting his death. The cat, however, was too busy catching a rat to attend the deathbed and she remained at large without attending his funeral.

No cat allowed: No cat is allowed in Japan to enter a room where a dead body lies, because, according to Japanese tradition, the body will stir up under the effects of electricity that her fur may generate.

Cat without a tail: One will notice that many a cat in Japan has no tail. People say that some cats are born without a tail like a Manx breed. But often imes a cat has her tail cut off, and they say that nothing comes off more easily than the tail of a cat. It was (and not is) traditionally believed by the Japanese of old that a long-tailed cat stands on two legs and a tail to dance a cat-dance and then she will become a dangerous monster-cat. Hence the tail of a cat is often cut off to keep her from getting dangerous.

Weather forecast by cat: We have a saying that fine weather is forecast if a cat washes her face by facing west, but foul weather if she faces east when she washes her face

Cat story: The family burial-ground of Lord Ii, in the cemetery of the Gotoku-ji Temple, Tokyo, has a cat-grave in a very conspicuous place of the burial-ground. It has the following story told about it.

Lord Naotaka Ii, ancestor of the Ii family, got a fief at Setagaya, the present place of the temple. When he came to see the place, he was caught in a heavy shower. Looking about for a place of shelter, the lord saw a cat beckoning to him under a rickety temple-gate. Partly through curiosity and partly for shelter, Lord Ii visited the temple, and he found a solitary priest, who was learned and scholarly.

"I see" the priest said after he had listened to what Lord Ii had to tell him about how he came to the temple. "I see. Well, I have

been here in this temple for many years, but I have few parishioners here. So I made up my mind to leave this place. The other day I put my cat on my lap, and, patting her, I said to her:

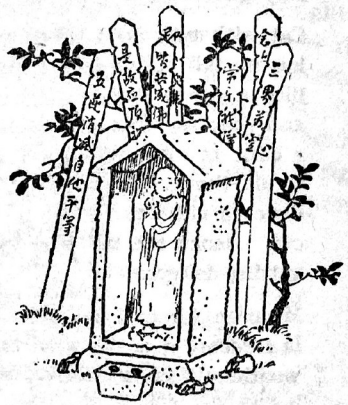
'Pussy, I would not blame you, a mere cat. I have kept you all these years, sharing my scanty food with you. Were you a man, you might help me out of distress'

She must have understood me, and brought you in."

Lord Ii became an important parishioner and patron of the Gotoku-ji Temple. This is why a cat occupies an important place in the family burial-place of Lord Ii, and many porcelain cats are on sale near the Gotoku-ji Temple.

The Eko-in Temple, Ryogoku, in Tokyo, has a grave erected over the remains of a cat under date of Mar. 11,1816. Its story runs as follows:

Cat reciprocates kindness: A certain fishmonger visited a money changer, Kisaburo Tokita by name, every morning to do business with him. Every time he went, the fish-dealer gave a piece of fish to a cat which Tokita kept. One day the fish-dealer fell sick and he was confined to bed, being too sick to go out on business. One morning he found two gold-coins by his bedside. He did not know who had brought them.



Cat-shrine: with many wooden Sotoba or stupas offered with a prayer for the repose of a cat to which the shrine is dedicated (Gotoku-ji Temple, Tokyo)

Upon his recovery, he went to the same money-changer. The pet-cat was not to be seen and he asked what had become of it.

"I killed it" was a cold reply of the money-changer, and he went on to explain, saying: "One morning I missed two gold-coins, which must have been stolen by some one. On the following morning, I saw the cat stealing a piece of gold, which I recovered. On the third morning, again, it was running out with another piece in its month, and I took it back. Finally I made up my mind to kill the thief-cat."

Then it was the fish-monger's turn to tell his story. The cat must have stolen the two gold-coins to repay the kindnesses of the fish-dealer. The money-changer was so moved with the acts of the cat, that he gave the fish-dealer two more gold-coins, which the cat had intended to give him.

A tomb-stone was erected over the remains of the cat, and its

inscription reads in effect: "A male-animal which did virtuous and good acts."

84. KAME OR SEA-TURTLE

Japan has a proverbial saying to the effect that Kame (turtle or tortoise) lives for 10,000 years while Tsuru (crane) lives for 1,000 years. Mainly speaking, there are two kinds of Kame in Japan: sea-turtle and fresh-water turtle; the one being several feet in diameter, while the other is just a few inches big round. Kame is not nice to look at, but somehow it is regarded as an animal of good luck.

The appearance of a large sea-turtle is considered, or even believed, by fishermen to portend a big catch of fish. They will not kill it, but, on the contrary, it is treated with great care. A large sea-turtle is said to be very fond of Japanese sake, and the fishermen will treat it to as much sake as it may be pleased to drink. Then, with a ceremony, they will set the sea-turtle free in the sea, telling it to go back to Ryugu (lit. Dragon-Palace), whence a sea-turtle is believed to come. Ryugu, by the way, is a sea-bottom land, of which a sea-turtle is the messenger.

A sea-turtle plays a consipicuous part in Japanese art, and paradoxically the Japanese make much more of its painting or other representation than of a real one.

Turtle-divination: In anchient Japan, a turtle-shell, as well as a shoulder-blade of a deer, was roasted and its cracks were read in divination.

85. DOG



Papier-machie dog, a charm against a sickness of children

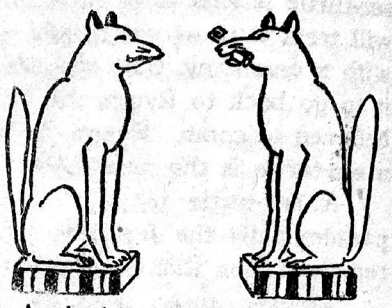
Japan has still a few kinds of dogs indigenous to the country like *Akita-Inu* (lit. dog of Akita Province) and *Tosa-Inu* (lit. dog of Tosa Province), both having erect ears and a curled tail. We have many interesting stories about dogs. Several dogs followed their deceased masters to their graves, where they were starved to death, refusing to eat any food offered to them. Some dogs followed robbers who broke into their houses and recovered stolen articles. A certain dog was taken from Tokyo to Osaka for the treatment of his skin diseases, but it returned to Tokyo quite thin and emaciated, probably running along the railways. It must have walked all the distance of over 500 kilometers. There is a statue of a dog called Hachiko at Shibuya, Tokyo. The dog used to follow his

master, Dr. Uyeno, every morning to the Station of Shibuya, to which he went to meet his returning master every evening. Dr. Uyeno went to the States, where he died. The poor dog did not know that, but he went to the station every evening to meet his master, who was never to come home. Finally the dog made up his mind to stay on at the station, where he died waiting for his dead master. A statue was erected by his admirers, but it was taken down during the war (although another statue is erected in honour of the faithful dog).

A papier-machie dog is often presented to a new-born baby, and a woman with child will have the ceremony of wearing a maternity belt in Japan on a day of the zodiac dog, because a dog is said to have easy delivery.

86. FOX

The fox is erroneously regarded by many Japanese, and specially by foreigners in Japan, to be the deity of Inari, which, however, is dedicated to the deity of rice. The fox is popularly believed to have the power of possessing, or bewitching, men and every locality has stories of many persons who are said to have been bewitched by a fox.



A pair of foxes made of metal, stone porcelain, wood, or any other materials, seen before the Inari shrine; one of them has a key of rice-barn door

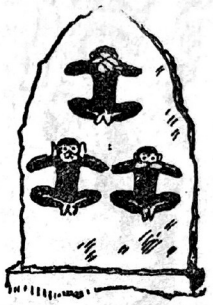
A man, who attended a wedding ceremony, was coming home late at night, carrying a box of nice food. He was bewitched by a fox on the way, and on reaching home, he found a rotten pair of straw sandals in his hand, which he believed a fox put in his hand by taking his box of nice food. Japan is incredibly rich in such incredible stories of foxes.

A miracle performed by a fox: The Chionin-Temple, in Kyoto, has a Chinese umbrella high up under the roof, attributed to a prank of a fox. A certain Abbot of the temple met a fox, which begged the priest to give it a court-rank. (By the way, the Inari Shrine has the "Senior-First-Court-Rank.") The Abbot asked, the fox to do anything miraculous and, on the following morning, the Abbot found an umbrella stuck high up on the ceiling of the temple too high for any human being to reach. It is traditionally believed that the fox put it there with a miracle.

87. MONKEY STORIES

Rev. Gien Kashiwagi, a famous pastor of the Congregational Church, Japan, was a son of a Buddhist priest. His grandfather, a hunter in the province of Echigo, shot a monkey one day and he

found a baby-monkey at the breast of its dead mother. He was so moved at the pathetic sight and he entered Buddhism to atone for the cruel deeds he had committed by shooting. And his grandson became a Christian minister.



San-en, (three monkeys): "see-no-evil monkey" "say-no-evil monkey" and "hear-no-evil monkey"

A certain hunter found a monkey on a branch of a tree. When he leveled his rifle, the monkey pointed to a bamboo-basket that it had beside it, as if it begged the hunter not to shoot at it. On the following morning, he saw the same monkey at the same place and it did the same thing as the day before. The hunter, however, shot it dead. In the basket, he saw an old monkey, which was evidently taken care of by the monkey he killed. The hunter was touched and he renounced the worldly life to enter Buddhism.

Another hunter killed a monkey and he hung it on a wall near his hearth. That night he was awakened from sleep by the chatterings of a number of monkeys, which, warming themselves by the hearth, applied their warm hands on the wounds of the dead monkey in a vain attempt to bring it to life again.

A farmer kept two monkeys, mother and child. One day the child fell into a tub of water and it was drowned. The mother, grieved over its death, took it to a river closeby and jumped into it, taking the dead child. It "committed suicide."

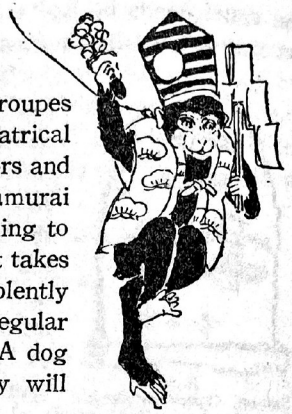
Japan is incredibly rich in such stories of monkeys, which assisted and saved men, reciprocated their kindnesses and retaliated their unkind acts. Our hunters will tell many stories of monkeys, which took care of sick ones, helped one another, disciplined young ones, and maintained order in their own community.

San-en or three monkeys: Seimen-Kongo or blue-faced Vajra is an Indian deity, who is often represented or carved on a guide-stone standing at crossroads or fork of roads in this country. His messengers are monkeys (or *hanuman*) or three monkeys, namely: *Mizaru* (see-no-evil monkey), *Iwazaru* (say-no-evil monkey) and *Kikazaru* (hear-no-evil monkey), which are always carved under Vajra on a guide-stone of the road.

Nikko is known for the three monkeys carved on the lintels of the shrine-stable for *Shimme* (lit. *Kami*-horse) offered to the shrine. The three monkeys are popular souvenirs that tourists purchase at Nikko.

88. SARU-SHIBAI OR MONKEY-TROUPE

The monkey is one of the few wild animals living in Japan. Many monkeys are caught, tamed and trained to obey the human words. There were several monkey-troupes in the prewar days, and they played theatrical performances on the stage, like human actors and actresses. A monkey taking the part of a samurai wears a sword, which it draws out pretending to strike an enemy. It imitates crying when it takes the role of a weeping woman, and acts violently when it personates an angry man. It is a regular theatrical play performed by monkeys. A dog takes the part of a horse, and a monkey will proudly ride it. They act to the singing and music of men.



Monkey-dance: Eboshi-hat on the head, Gohei in the left hand and bells in the right hand; a cord on its shoulder suggesting its monkey-handler who is deliberately omitted with an idea of beauty of imperfection (its monkey-handler is left for the imagination of lookers-on)

(See p. 90)

Saru-mawashi or monkey-handler: A street-exorcist, with a monkey sitting on his shoulder, calls door after door on the street to exorcise evil. At every house the monkey gets off and dances a dance to its master's beating a drum. The monkey dances several dances at the command of its handler.

89. RAT

Daikoku, one of the Seven Deities of Good Luck, is usually a black image and it is kept or enshrined in a kitchen, which is, as a rule, black with soot because we burn wood in our kitchen, although Daikoku 大黑, as well as its Indian name, Kahakala, means "great black". Daikoku is also a deity of rice, and it is enshrined in a rice granary. Now, a rat makes its nest in a granary and it is considered to be a messenger of Daikoku, deity of rice. Hence you will find Daikoku painted or carved or engraven with a few rats on it. Japan was a paradise for rats in olden times, for they were not killed on account of their association with Daikoku.



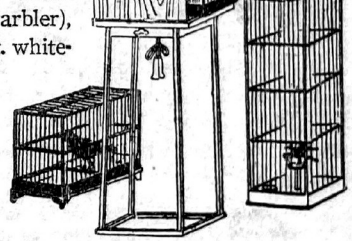
Daikoku, deity of good luck, is often enshrined in a rice-granary, where rats make their nests

We have a saying that a rat knows an accident before it takes place. That is, all rats will desert the granary where they live, if it is to be destroyed by a fire. The owner of a granary will be worried if no rats live in it.

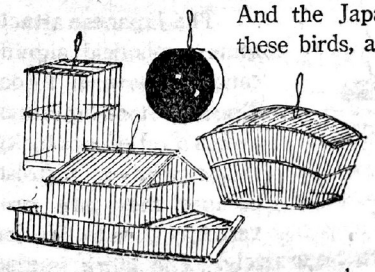
Marriage of a rat: Once upon a time two parent-rats had a daughter. They were very proud of her and they wanted the strongest creature in the whole universe for their son-in-law. After long talks, the parent-rats decided that after all the sun is the strongest creature in the universe. They called on the sun and asked him to be their son-in-law because they wanted the strongest creasture for their daughter. "No, I am not the strongest in the universe," the sun said, "I have no power when the cloud covers me up." "That is true," the parent-rats said, and they went to the cloud and asked him to be their son-in-law. "No, I am not, either," the cloud said, "because I am perfectly helpless when the wind blows. I have to move about as the wind blows. The wind is the strongest creature in the universe." The parent-rats visited the wind, which told them that the wall is stronger than the wind because the wall resists the wind. The parent-rats were told by the wall that the rat, which makes a hole through the wall, is stronger than it was. The parent-rats discovered that after all the rat was the strongest creature in the whole universe, and married their daughter to a rat.

90. CAGED PETS IN JAPAN

The Japanese are very fond of keeping such feathered singers in small bamboo-cages, as *Uguisu* (bush-warbler), *Buncho* (Java-sparrow), *Mejiro* (lit. white-eye), *Hiwa* (siskin), *Komadori* (robin), *Yamagara* (wood-cracker), *Kanariya* (canary-bird), etc. They are very tame and sing very well in their tiny cages. Some of these small birds seem to prefer their small cages to open air, for they come back to the cages when they are set free.



Bird-cages: (left) ordinary one; (middle) special cage for Uguisu, one of best singers in Japan; (right) a cage for a skylark



Cages: Fire-fly cage (black one) and cricket-cages, made of bamboo-wires

And the Japanese are very good at training these birds, and particularly *Uguisu*, of which they will have a contest of singing. These birds are fed on millet, *Egoma* (perilla ocimoides) and an artificial kind of food prepared by mixing dried fish and some greens.

Kajika: *Kajika* (lit. river-deer), a small singing frog, is so

named because it sings like the bellow of a deer. It is kept in a wire cage and fed on live flies. The singing of the *Kajika* afforded a theme for poetry in former days.

Singing insects: There are several singing insects which the Japanese keep in small bamboo or reed cages. They enjoy listening to the singing of these insects. Among the pet singing-insects are such as *Korogi, Kirigirisu, Matsu-mushi* (lit. pine-insect), *Suzu-mushi* (lit. bell-insect), *Kutsuwa-mushi.* These insects are artificially hatched by professional insect-dealers, who are one of the street-vendors.

Fire-flies and snow as symbols of hard study: When one accomplishes literary achievements with great assiduity, one is said to have succeeded in the work of *Keisetsu* (lit. fire-flies and snow) in this country.

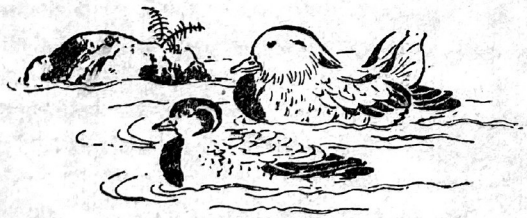


Old Japanese scholar reading with Andon (rape-seed-oil-lamp); his hair dressed in a top-knot

Once upon a time, so Chinese tradition goes, there was a court official of great learning. When he was young, he was so poor that he could not afford to provide himself with a light at night. So he caught some fire-flies, with the light of which he prosecuted his studies. Another high official was also very poor when he was a young boy, but he succeeded in acquiring great learning by reading books with the light of snow. Hence the common Chinese expression of *Keisetsu* (lit. fire-flies and snow) for a hard study.

Andon or portable light: Before electricity was introduced, Japan used a kerosene-oil lamp, before which we used a rape-seed-oil lamp, which was called Andon or portable light.

91. BIRDS AS SYMBOLS



Mandarin ducks, male and female

The Japanese attach some symbolical significance to several birds. *Tsuru* or stork (or crane) makes a set of two lucky things with a tortoise because they are proverbially said to live for a thousand and ten thousand years, respectively. The stork is also a symbol of maternal love, because it keeps its young ones under its

wings in a frosty night. The dove is the messenger of Hachiman, a deity of war, and every Hachiman shrine keeps hundreds of tame pigeons. A dove is also symbolical of filial piety, as it is said to perch "three branches lower than its senior". A crow, which is the messenger of the Kumano shrine, is another symbol of filial piety, because a crow is said to feed its parents in return for their bringing it up. The sparrow suggests of loyalty with its chirrupping, which sounds "*chu! chu! chu!*" (loyalty). *Oshidori* or Mandarin ducks are symbolical of connubial devotion because they are always found in pairs, the male leading the female. And a pheasant is symbolical of maternal love, for we say that a pheasant will protect its young ones in its nest with its wings even when the fields catch fire. A wild goose is a messenger because it comes back every winter from its summer abode.

Butterflies which are often found flying in pairs, are taken for a symbol of connubial love.

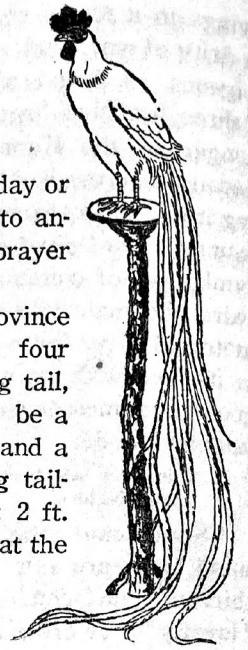
Significant singing of birds: In this land of symbolism, even small birds are said to sing significantly. Sparrows, for instance, chirrup "chu! chu! chu!", which sound like the Japanese "*Chu*" for "loyalty". A crow caws "ko! ko! ko!", which resemble the Japanese "*Ko*" for "filial piety" and indeed a crow is a symbol of filial piety in this country because we have a proverbial saying to the effect that a crow feeds its parents in return. There is a kind of bird called *Bupposo* (eurystomus orientalis). The Japanese name, as its characters 佛法僧 go, means the Three Ratnas of Buddhism, which are Buddha, Dharma or Law and Samgha or priest, because the singing of this bird sounds like the names of the Three Treasures. A kind of owl is said to sing in a way that it resembles Japanese words meaning: "Starch and dry! starch and dry!" because the owl sings always before the weather clears up. There are several other birds, to the singing of which the Japanese attach a meaning.

Cricket: A kind of cricket which comes late in the fall will sing to remind us of mending our clothing against cold season. It sings: "Patch your shoulders, put more cloth on the skirt."

92. NIWATORI OR CHICKEN

Niwa-tori (lit. garden-birds), as chicken are called in the Japanese language, are Shinto birds, considered little short of sacred. Most of our major Shinto shrines keep quite large numbers of cocks (no hens) in their precincts. Torii, the simple gate of a Shinto shrine, which etymologically means "bird-perch" is traditionally said to be associated with a legendary cock, which perched on the entrance of a cave in which Goddess Amaterasu hid herself in the prehistoric

days. Three Torii, which one will often see in front of a Shinto shrine, represent the three crowings of a cock early in the morning. *Kami* is day, while we sinners are in the dark. When we cross Torii, or we hear the three crowings of a cock, we are so much the nearer to day or the presence of *Kami*. We clap our hands to announce our appearance before *Kami* and our prayer will be heard.



Long-tailed rooster, a mixed breed of a cock and a pheasant

Onagadori or long-tailed rooster: The province of Tosa, one of the Shikoku Provinces, (lit. four provinces) produces a rooster which has a long tail, sometimes little less than 20 ft. It seems to be a cross-breed between a green copper pheasant and a common barnyard fowl. It has 15 or 20 long tail-feathers, which do not moult. They are about 2 ft. long when the rooster is a year old, 5 or 6 ft. at the age of 2 years. The tail-feathers measure usually 10 or 12 ft. long when the rooster is full-grown, although they are sometimes 18 or 19 ft. long. The rooster stays on a high perch in a narrow cage, being taken out for an exercise once in a day or two. It is fed on unhusked rice, greens and some kind of fish, and it lays some twenty to thirty eggs a year.

93. CROW

Here is a legendary explanation why the crow is black and why the owl avoids daytime.

Once upon a time an owl was running a dyeing shop, which many birds visited to get their feathers dyed in various colours. The crow had as yet no colour, but he was much of a dandy. One day he asked the owl to dye his feather as stylish as there was no equal of it in the whole world. The dyer-bird put the crow, head and all, into a pot of indigo, and when the crow was taken out he was glossy deep-indigo or black. The angry crow made a protest, when the dyer calmly replied, saying: "Why, you wanted to be dyed in a colour of which there was no like". The crow and the owl became bad enemies and this will explain why the crow is black and the owl stays away in the daytime to avoid his enemy, the crow.

94. TOMTIT AS FORTUNE-TELLER

One may sometimes find an old man standing beside a bird-cage

in a public park or the precincts of a temple or shrine. The cage has a tame tomtit in it, which performs a kind of divination. When its owner has a client, he opens the cage, the tomtit comes out of its cage, goes to a miniature-Shinto shrine before the cage, pulls a miniature-drape to ring a bell in the same way as a Japanese does when he worships at a Shinto shrine, opens a door in the miniature-shrine, picks up a sealed piece of paper, gets back to its own cage, opens it with its bills and hands it to the keeper, who will give the bird a seed as a reward. The piece of paper will tell the fortune of the client.

95. FISH



Two anglers catching fish with bamboo-rods

Japan is one of the greatest countries of fisheries in the world, and her catches in the prewar days occupied over 60% of the total products of fisheries in the world. The Japanese are certainly great fish-eaters, possibly because the seas around the country are rich in different kinds of fish, and besides the Japanese of old had prejudices against beef and pork, for the Japanese considered a quadruped unclean. Here is a short list of common fishes that the Japanese eat:

Marine Fishes

- *Tai* (sea-bream)
- *Katsuo* (bonito)
- *Iwashi* (sardine)
- *Hirame* (flounder)
- *Shake* (salmon)
- *Tara* (cod)
- *Kurodai* (gilthead)
- *Sayori* (snipe-fish)
- *Samma* (saira)
- *Maguro* (tunny)
- *Saba* (mackerel)
- *Buri* (yellow tail)
- *Hobo* (garnet)
- *Nishin* (herring)
- *Same* (shark)
- *Inada* (yellow-tail)
- *Bora* (mullet)
- *Kanagashira* (gurnard)

Fresh-water fishes

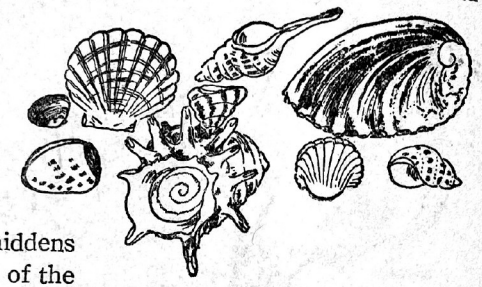
- *Unagi* (eel)
- *Funa* (crucian carp)
- *Masu* (trout)
- *Yatsume-unagi* (lamprey)
- *Koi* (carp)
- *Ayu* (trout)
- *Yamame* (trout)
- *Dojo* (mud fish)

We eat various kinds of shell-fishes. *Tako* (devil-fish), *Ika* (squid), and crab are among the delicacies that the Japanese are very fond of.

Angling: The Japanese are very fond of angling fish, and they are quite good at the art of fishing. Only, their objectives are very tiny fish which are caught by using a rod, a very flexible bamboo. They seem to enjoy catching small fish more than large ones.

96. SHELL-FISH

When Prof. Edward Morris came to Japan to teach in the Tokyo Imperial University in 1878, he discovered a shell-mound at Omori on his first trip from Yokohama to Tokyo. It was the first shell-mound ever discovered in Japan, and over 600 have since been discovered all over the country to give ample evidence that the ancient Japanese were great shell-fish eaters, for the shell-mounds, which are full of shells, are kitchen-middens of the prehistoric inhabitants of the country. The present Japanese are no less eaters of shell-fish. It is a great pastime for the ordinary Japanese in many localities to dig out shell-fish on the dry beach at ebb-tide in the spring. The principal shell-fishes that the Japanese eat are:



A few common shells

Hamaguri (clam)	*Kaki* (oyster)
Hotategai (scallop)	*Karasugai* (mussel)
Akagai (arc-shell)	*Sazae* (turbo)
Shijimi (corbicula)	*Tanishi* (pond-shell)

Kaizuka (lit. shell-mound): In 1878, when Prof. Edward Morris, of Tokyo Imperial University, who landed at Yokohama, was proceeding to his new post in Tokyo, his eyes were attracted to many shells lying about at Omori (now in Tokyo). He discovered the first *Kaizuka* or shell-mound in Japan. Over 600 shell-mounds have since been discovered, in Japan. Kaizuka is a kitchen gabbage of a prehistoric race, possibly the Ainu, who lived here in Japan before the Japanese came in. *Kaizuka* contains various kinds of shells, showing that the prehistoric race was great eaters of shell-fish. Besides, bones of deer, monkeys, and wild boars are discovered in Kaizuka.

97. KAIKO OR SILKWORM

Kaiko or silkworm, which spins raw silk out of its mouth, is

hatched, it is popularly said, about the 88th night counted from the end of the coldest season called *Kan*. *Kan* ends about the 2nd or 3rd of February, according to the lunar calendar, and the 88th night falls on the 2nd or 3rd day of May, of the solar calendar. Silkworms live on mulberry-leaves, and they "sleep" four times, at an interval of about seven days, to cast their skin off each time they "sleep", or moult. A few days after their fourth "sleep", they begin to make cocoons, in which they confine themselves. It takes a silkworm three or four days to complete a cocoon. A cocoon has to be steamed to kill its chrysalis, because otherwise a moth will come out in a few days to spoil the raw silk of the cocoon. Some cocoons are left unsteamed till the moths come out and they are mated to get seeds for the next season. Cocoons are heated in hot water to unreel raw silk from them. One cocoon will furnish 1,000 meters of raw silk when unreeled. Silkworms were introduced to Europe by Marco Polo, an Italian traveller, in the 14th century.



Three women feeding silk-worms with cut-leaves of mulberry

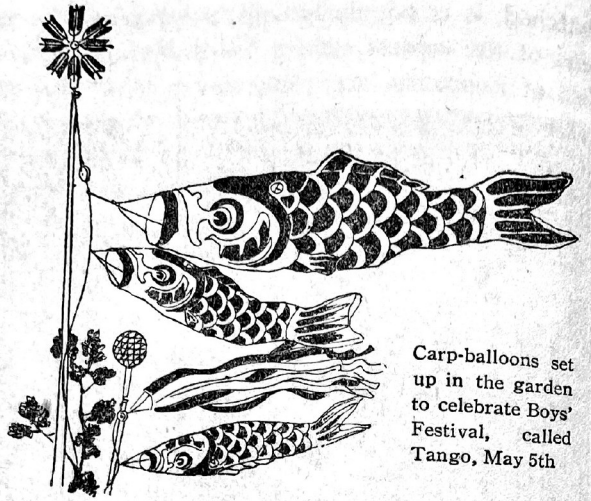
Silk-raising is a domestic industry in Japan and almost every farmer is more or less engaged in it in every silk-raising center in Japan.

98. CARP

The Orient has a saying to the effect that a carp or, as it is called in Japan, *Koi*, keeps going upstream most of the time, and it is, therefore, taken for a symbol of promotion or success in life. Hence we set up huge carp-streamers, several meters long.

The age of a carp, like that of a salmon, is told by the rings on its scales. It lives for dozens of years, or even over a hundred years. There is a record according to which a certain Chinese Emperor, way back in history, set a carp free in the water by tying a mark on its tail, and it was caught again 160 years later.

Emperor Keiko (12th) loved a maiden, who would not accept his Royal wishes. One day he went to her village and looked at some carp in a pond, which the maiden also came to see. From this story, a carp is called *Koi*, which homonymously means love between sexes.



Carp-balloons set up in the garden to celebrate Boys' Festival, called Tango, May 5th

At the time of Boys' Festival, which comes on May 5th, a paper-carp streamer or balloon is set up in the garden, so that a boy may have success in life even like a carp which is proverbially said to go upstream most of the time.

99. MEMORIAL TREES

Gen. and Mrs. Ulysses Simpson Grant came to Japan during their trip round the world in 1879 and they planted memorial trees: *Hinoki* (lit. fire-wood) or Japanese cypress (cypressus lawsoniana) and *gyokuran* (magnolia grandiflora) in front of the Toshogu shrine dedicated to Iyeyasu Tokugawa in the public park of Uyeno, Tokyo, and a spruce-tree in the precincts of the Zojo-ji Temple in the public park of Shiba. All the trees are preserved by the Metropolis of Tokyo as the souvenirs of Gen. and Mrs. Grant's visit to Japan. A plaque was dedicated to Gen. Grant at Uyeno in 1930.

A meeting is held in front of the memorial trees in commemoration of their planting, on an arboreal day, Apr. 1, every year.

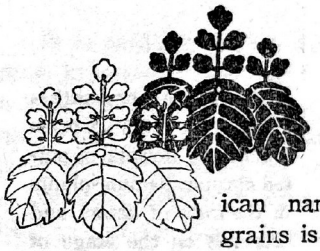
100. SAKURA OR CHERRY

Sakura or cherry, which is considered to be the national flower of Japan is so named in the Japanese language after the name of a prehistoric princess to whom is dedicated Mt. Fuji, another pride of Japan. Her name is *Kono-Hana-no-Saku-ya-Hime* or, as it may be translated, "Tree-flowers-blooming-Oh-Princess" and the Japanese *sakura* for "cherry" is perverted from *Sakuya* or "blooming-Oh", a part of her long name. The Chinese ideograph 櫻 for "cherry" consists of "tree" 木, two "shell's" 貝 and "woman" 女. You might

wonder what "a woman and two shells" have to do with "cherry". In China, however, which has a short coast-line comparatively for its large size, shells are very important. The Chinese ideographs 寶 for "treasure", 賜 for "gift", 貨 for "goods" 賣 for "sell", 買 for "buy", and so on have shell 貝 in them. "A woman with two shells on her head" means "beauty", and a tree of "beauty", namely 櫻, is "cherry" and certainly the cherry is a "tree of beauty" (properly speaking, 櫻 means some other tree in China).

The cherry-blossoms are very short-lived, lasting for less than three days as we proverbially say, and our Samurai of old compared themselves to the cherry-blossoms making nothing of death in the cause of their lord.

101. KIRI OR "EMPRESS"-TREE



Paulownia-crests

Kiri (paulownia) or, as the Americans call it, "Empress"-tree is a precious kind of a tree in Japan. The Empress has a Mon or crest which represents three leaves and some flowers of the tree; hence presumably its American name. *Kiri*, which has soft and light, grains is by far the most precious kind of building materials in Japan. It is sometimes used in the construction of a shrine or a palace, and chiefly in its ceiling.

Most of boxes for preserving treasures and other precious articles and *Tansu*, a chest of drawers which is a Japanese wardrobe for clothing are usually made of paulownia-wood, and they are to some extent insect-proof.

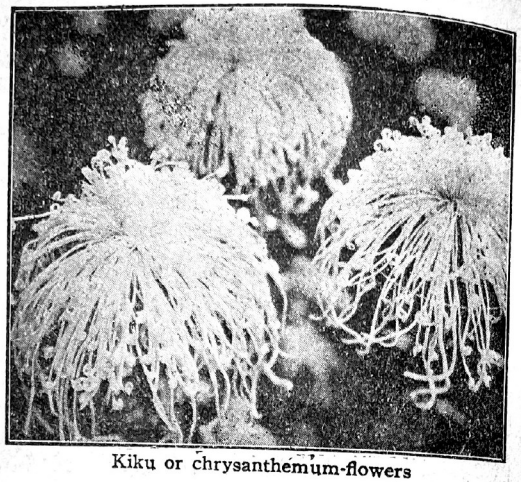
"Empress'-wood makes the best kind of *Geta* or wooden clogs for the Japanese.

102. KIKU OR CHRYSANTHEMUM

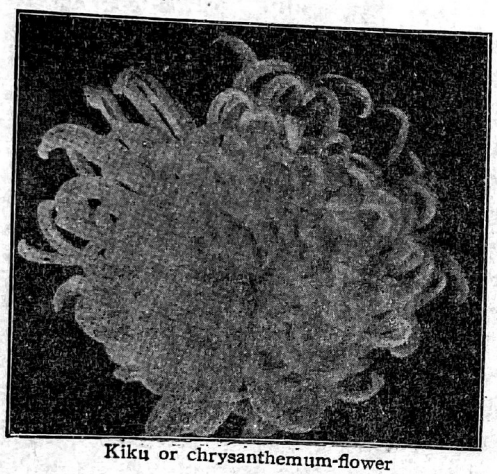
Once upon a time, says Chinese tradition, there lived a boy in deep mountains, China. He lived upon the dews which were formed on the leaves of chrysanthemums to attain an age of seven hundred years, from the Chou dynasty to the T'ang dynasty. Hence the chrysanthemum is considered to be a symbol of longevity in the Orient.

A sixteen-petaled chrysanthemum-flower is the Imperial crest of Japan, and the Emperor is the only person who can wear this crest.

Choyo (lit. double-positive) is one of the Five Seasonal Festivals, which is observed on Sept. 9th. It was observed on that day, according to the old or lunar calendar, before, but the chrysanthemum is not in bloom so early according to the new or Gregorian calendar, which is about a month ahead of the old calendar. So the festival of *Choyo* has all but died out.



Kiku or chrysanthemum-flowers



Kiku or chrysanthemum-flower

Kiku-Ningyo (chrysanthemum-doll): Dolls are dressed in the flowers of potted chrysanthemum-plants in the form of actors and actresses on the stage of a theatrical performance. A number of these dolls are displayed on a show in representation of a dramatical scene.

103. TEA

Tea, which, according to scholars, is indigenous to India, was introduced to Japan through China in the 12th century. The tea is a bush usually three or four feet high, and it is cultivated by almost every farmer's house in the country. Tea is manufactured in a domestic industry by farmers from tea-leaves, which are picked off in April and May. Roughly speaking, they are steamed, dried and rolled over fire. There are several tea-producing centers in Japan; such as Uji, near Kyoto, Shizuoka Prefecture, and Sayama, near Tokyo.

The Japanese drink green tea, black tea being limited to the higher classes of people. It is drunk plain, with no milk or sugar in

it, and the Japanese drink it from a tiny tea-cup. Nor is there any set time for tea-drinking as in the West, and most Japanese drink it at any time they may like. And they will serve every visitor with a cup of tea no matter when he may pay a visit. And it is not considered to be polite to ask a visitor if he cares for a cup of tea.



Japanese tea-set: A tea-tray with four cups in; iron-kettle; tin-caddy; tea-pot; bamboo-tea-spoon; hot-water-cooler; a cup on saucer (five cups altogether); five saucers and waste-water pot

The quality of tea depends upon that of tea-leaves, and there are several qualities, best of which is called *Gyokuro* (lit. gem-dew). *Bancha* (inferior tea) is a kind of tea that every Japanese drinks after each meal.

It is said to be very difficult to make tea in a proper way, but most Japanese make it in a simple way. A tea-spoonful of tea is put in a tea-pot, moderately-hot water is poured in, and tea is poured into a cup just a minute or two after. But a tea-expert is very particular about the kind of a tea-kettle, charcoals and water as well as the temperature of hot-water to be used in making tea, because the taste of tea depends much upon the quality of these things.

Chaki or tea-set: It consists of the following articles:

Kyusu or tea-pot of various shapes and designs: It has to be pottery or porcelain, though a zinc-tea-pot is sometimes used.

Tea-cups: A set of five tea-cups (not half a dozen), usually very small in size.

Tea-caddy: The Japanese prefer a tin-can, although some people use a zinc-caddy. There are usually a lb. caddy, 1/2lb. caddy and 1/4lb. caddy, etc.

Yuzamashi (lit. hot-water-cooler): which is usually a bowl.

Besides, an iron-tea-kettle is very important and we have a saying that the taste of tea depends upon the quality of a tea-kettle. In making good tea, boiling water is necessary, but too hot water spoils the taste of tea; hence we use *Yuzamashi* (hot-water-cooler) into which hot water is first poured for cooling before it is poured into a tea-pot. We do not pour a cup full of tea and a proper way of pouring tea is to fill a cup less than a half of it.

Tea kept overnight: Our condemned criminal of old had been served, on the point of execution, with a cup of tea, which was kept overnight. On account of this association, we are not allowed to drink tea that is kept overnight.

How to make green tea: Green tea is the most tediously difficult to make properly, for its taste depends much upon the quality of tea-leaves, that of charcoals used in boiling water, the nature and temperature of water, the kind of a tea-pot and so forth. But an average Japanese is not at all so particular about the way of making green tea. An easy and simple method of making green tea is summarized as follows:

1. Pour boiling-hot water into a tea-pot, (usually about 2 inches in diameter and about so deep) for the purpose of warming the tea-pot. It is poured out when the tea-pot is a little warm.
2. Pour as much hot water into each tea-cup for a cooling purpose as will be needed in serving tea, and also to see how much hot-water is needed.

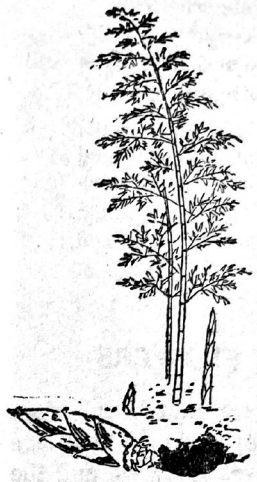
   Green tea requires hot water, which is once boiled. But boiling-hot water spoils its taste.
3. Put about a table-spoonful or more of green tea into the warmed tea-pot.
4. When, by holding one of the cups in your hand, you do not feel it too hot, pour the hot-water of all the cups into the tea-pot.
5. Keep the hot water for a minute or two in the tea-pot till green tea is made. (Green tea tastes bitter when it is kept too long.)
6. Pour the tea into the tea-cups (not more than a half-cupful when it is to be served to a visitor) bit by bit cup after cup, several times evenly so that tea may be even in colour and taste in each tea-cup.

Notes.—i. The tea-pot is never heated over a fire.

ii. The above method may be repeated once or twice more, with the same tea-leaves, although hot water need not be cooled off any more.

104. BAMBOO

The Japanese would not know what to do without the bamboo, which is so handy and useful to their home life. Bamboo is used as a building material and bamboo-fences are quite indispensable to a Japanese garden. A long bamboo will make a useful pipe for conducting water for a long distance. Look at a Japanese kitchen and you will find so many small articles and utensils are made of bamboo. Most baskets are bamboo, dippers are bamboo, and laundry is dried on bamboo-poles. Bamboo is made into an artistic table and a fantastic chair, and a bed-stead is often made of bamboo. Beautiful mantel-piece articles and wall-hangings are also made of bamboo, which offers a fine material for carving. Barrels of sake and sugar have strong hoops made of bamboo round them. Then bamboo-sprouts, which are a delicacy, are cooked in various ways. Indeed, bamboo is made into innumerable articles of household use.



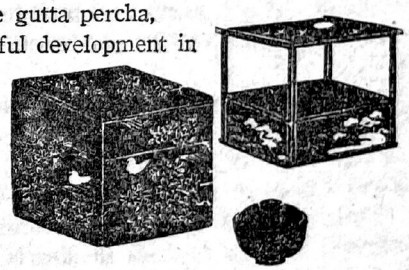
Bamboos and bamboo-sprouts

Japan has many kinds of bamboo, some of which are several meters high while others make a jungle of a few feet high.

Bamboo is ever-green and it is a symbol of devotion.

105. URUSHI OR LACQUER

Urushi (Japanese equivalent for "lacquer"), called "japan," seems to be indigenous to Japan. Japanese lacquer is taken from a japan-tree or *rhus varnicifera*, on which notches are made to take its juice, which runs out like gutta percha,



Lacquer-ware

Japan has made wonderful development in the lacquer-ware industry. The beauty of lacquer-ware is said to depend upon its undercoating, which has several ways, such as *Kataji* (lit. hard-coating) in which raw lacquer is employed; glue-coating, in which *Nikawa* or glue is used; *Shibu-ji*, in which *Shibu*, or puckery juice of persimmons, is applied; cloth-coating in which silk or paper is used, and so forth. The juice of the jasmine-flowers is said to be very useful in its under-coating. Lacquer work takes a long time because usually several or sometimes dozens of coatings are necessary, each coating being applied after a previous coating of lacquer gets perfectly dry and, when dry, it is rubbed till it becomes shiny. *Tsushu* is said to be coated two hundred times. Some of the most famous *Nurimono* (lit. coated things), or lacquer ware in Japan, are:

Wajima-nuri	Shunkei-nuri
Aizu-nuri	Wakasa-nuri
Tsugaru-nuri	Nambu-nuri
Tsushu	Nunome-nuri

(nuri = japanning)

Makiye (lit. picture-sown) or gold-lacquer is an exquisite and elaborate piece of lacquer-ware. Its pictures are coloured with gold and silver dust after painted in lacquer. Mainly speaking, there are three kinds: Plain *Makiye*, *Makiye* in bold relief, and polished *Makiye*, which last is the most elaborate kind of lacquer-ware in Japan.

106. JAPANESE AS LOVERS OF FLOWERS

The Japanese have a strong love for flowers and even adore them, giving a symbolic significance to many of them. There are hardly any families but have a few potted flowers or trees, and the Japanese are very good at cultivating dwarfed trees, some of which may claim an existence of a couple of hundreds of years. We mention below just a few flowers and their significance:

Fukujuso (adonis): This is an indispensable flower at the time of New Year for a double significance: its yellow suggests gold and wealth and its name *Fukujuso* homonymously means "fortune-longevity-plant".

Plum: This is another we must have in the New Year, because it is often compared to the gentleman on account of its scent and beauty.

Cherry: It is important as a national flower of Japan.

Momo (peach): This is a fruit of a long life in the Orient.

Iris: This is important because its Japanese name homonymously suggested militarism in feudal days.

Asagao (lit. morning-face) or morning-glory: This is popularly cultivated in many Japanese families because they come out early in the morning.

Kiku (chrysanthemum): This is a flower of long life in the Orient. Its festival, formerly held on Sept. 9th, has practically died out.

Tsubaki (camellia): This was not in feudal days cultivated in a Japanese garden, for the reason that its flowers drop so easily, suggesting beheading.

Deciduous trees: Evergreen trees, such as pine, cryptomeria, and so forth are of course much prized by the Japanese, but deciduous trees, such as fir, oak, zelcova, maple, etc. are no less planted in pots.

107. Cryptomeria-Avenues 25 Miles Long



Cryptomeria-avenue at Nikko extending for 25 miles

When the Toshogu shrines were built at Nikko, all the local lords dedicated stone or metal lanterns to the spirit of Iyeyasu Tokugawa, who is venerated in them, excepting Lord Masatsuna Matsudaira, who was too poor to offer lanterns, stone or metal. He planted 40,000 young cryptomeria-sprouts all along the approaches to the shrines extending for 25 miles. They have grown gigantic in the course of over two hundred years, which have since elapsed, and they are much better souvenirs than stone and metal lanterns are. During the war or towards the end of the losing war, many of the trees were cut down to furnish materials for ship-building, but there are 18,000 trees still standing along the approaches to the Toshogu shrines.

108. TOBACCO

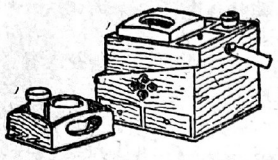


A Japanese smoking through Kiseru, tobacco pipe with Tenugui (Japanese towel) on his head and a pair of waraji (sandals) on his feet

Tobacco, which is pronounced *Tabako* in Japan, was first introduced by the Dutch or Portuguese in the 16th century, and it was sometimes banned by law, although it is now popularly used in the country. There are several tobacco-producing centers, like Kagoshima in Kyushu and Ohatano near Tokyo. The Japanese smoke cut tobacco, besides cigarettes, but Japanese tobacco is, roughly speaking, very simple and almost tasteless, compared with foreign make. Cut tobacco is smoked through *Kiseru*, a tiny bamboo-pipe, with a metal mouthpiece and bowl, which latter has a small pinch of tobacco just for two or three whiffs. A smoker will blow its duffle out of the bowl and keep it often on his palm while the bowl is being refilled with another pinch of tobacco.

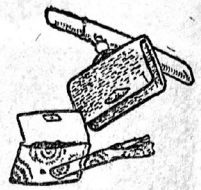


Three Kiseru, Japanese tobacco-pipes



Two Tabako-Bon, tobacco-boxes: each has a metal or porcelain container of live charcoals for lighting Kiseru (Japanese pipe), the duffles of which are struck out of it into a bamboo-tube each box has beside the charcoal-container

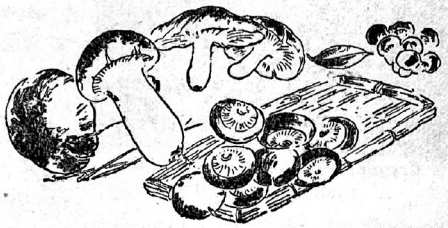
Tabako-bon or ash-tray is a fantastic affair in Japan. It is a box of any shape, either wooden, bamboo, porcelain or metal, containing a tiny charcoal-burner, in which a few live charcoals are contained for lighting *Kiseru*. It has usually bamboo-spittoon in it.



Two tobacco-pouches with Kiseru (Japanese pipe) containers

109. JAPANESE AS MUSHROOM-EATERS

Japan's high percentage of humidity will perhaps account for the growth of many kinds of mushrooms, of which quite a few are edible, many others being poisonous and the Japanese are very fond of mushrooms. We give a short list of edible mushrooms.



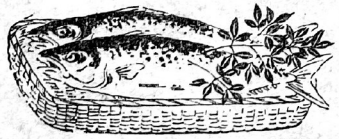
Some mushrooms

Matsudake (lit. pine-mushroom) or *cornellus edodes*, by far the greatest favorite of all mushrooms in Japan. It is considered to be a great delicacy. It grows in groves of a certain kind of pines; hence its name.

Shii-take (lit. mushroom of Shii or pasania) or *cornellus*, so named because it grows best on *Shii* or pasania-trees, although it is often found on *Nara*, *Kunoki* (quercus) and chestnut-trees. This mushroom is much cultivated for exportation.

Hatsudake	(lactarius hatsutake)
Shoro	(rhizopogon rubescens)
Shimeji	(agaricus bicolor)
Kotake	(hydnum olidum)

110. NANTEN OR NANDINA DOMESTICA



Gift of fish: A crate of two fish, always put with left-hand side up, and head on the left; with some na ten leaves, as purifier

Nanten (南天 lit. southern heaven) or *Nandina domestica* (sky-bamboo) is a small tree indispensable to a Japanese garden. It is considered to be a purifier of the air in a Japanese garden, and it is rich in medicinal value.

While an ordinary gift in Japan has *Mizuhiki* (lit. water-drawing) and

Noshi (a bit of dried abalone), as a purifying symbol, a few leaves of *Nanten* are attached, instead of the above symbols, to a gift consisting of *Sekihan* (lit. red-rice), which is steamed red with Indian beans called *Azuki*, and fish.

In some localities of India, a gift is often accompanied with a cup of purifying water, in which a few talci leaves, resembling *Nanten*, are put, in representation of the deity of Behrum. I wonder if there is any connection between the Indian and Japanese customs.

111. MILE-TREES

At Nishigahara, Tokyo, two *Enoki* (nettle-trees) stand in the middle of the road, the street-tram line running around them.

Early in the 17th century, the Shogunal Government adopted a mileage system and they wanted to mark every mile. The road-construction-lord asked the Shogun what mark should be made at each mile.

"Well, you may plant-*er*-tree" was the reply of the Shogun.

The Shogun may have mentioned a tree or blurred "er". But he is such an august person for the road-construction-lord to ask him to repeat it. So he decided to plant the nettle-tree (*Enoki* in Japanese), the nearest sound to "*er*-tree", at each mile from Edo, as Tokyo was then called.

Years ago when a street-tram line was extended to Nishigahara, the Municipal authorities decided to leave the historic trees as they stood, and constructed the line around them. To the Japanese, history is sometimes more important than traffic.

112. SAKAKI OR SHINTO-TREE

Sakaki or *eurya ochnacea* is a Shinto tree, which is generally considered to be sacred to Shintoism. The Japanese name of *Sakaki* is perverted from *Sakae-ki*, meaning, "prosperous tree," while its ideograph consists of "tree" and *kami* or "Shinto deity" because the tree is exclusively used by Shinto adherents.

Sakaki, either in a pot or in a vase, is offered to a Shinto shrine, and every Shinto family-altar has a pair of *Sakaki* branches offered to it. A *Sakaki*-branch is used as a means of purification by a Shinto priest, who shakes it several times before a person or a thing he has to purify. A plot of land will be purified by a Shinto priest with a branch of the tree in the same sense that a corner-stone is laid by a minister. At a funeral service of Shintoism, every mourner

will offer a tiny branch of *Sakaki* to the dead, instead of burning incense, which is Buddhistic.

Shikimi or star-anise is to Buddhist what *Sakaki* is to Shintoism. Its Chinese ideograph consists of "tree" and "Buddha". Its branches are offered to a Buddhist grave and family-altar.

113. FRUITS IN JAPAN

Japan cannot be said to be abound in many kinds of fruits, nor can we say that we have many delicious fruits. We produce good qualities of apples, which are of recent introduction; the native kind being far from being delicious. So is the case with peaches, of which we have a nice kind of recent improvement. Here is a brief list of fruits produced in Japan:

Ume (plum), a very sour kind of fruit, which is preserved for many years; *pear*, of which a native kind is not so nice, though we have a nice kind of modern improvement; *peach*; *apricot*; *almond*; *grapes*, which seem to have been imported from China in comparatively recent years; *fig*, a native kind being much smaller than an imported one; *chestnut*, which seems to have been in Japan since ancient times; *persimmon*, which is one of the most delicious kinds of fruits in Japan; *orange*, only Mandarin oranges; pomegrannite; and so forth.

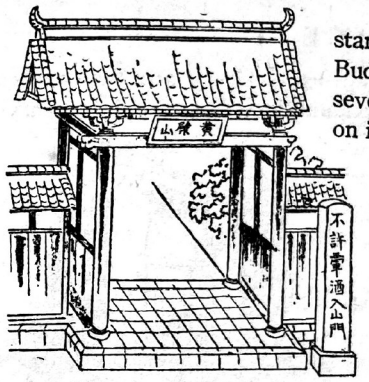
Oranges: In A. D. 61, Tajimamori was sent abroad by Emperor Suinin to get some oranges, which were then called *Tokijiku-no-kagu-no-konomi* (lit. fruit fragrant out of the season). He went abroad and when he came back in 71 A. D., the Emperor had died a year before. He offered his fruit to the grave of the Emperor, before which he committed suicide, to give a better report on his mission under the sod.

114. ICHO OR GINGKO-TREE

The gingko-tree is one of the largest kinds of trees in Japan, belonging to the carboniferous age. Its Japanese name is *Icho*, expressed by the two Chinese ideographs 鴨脚 meaning "duck-foot" or "web-foot", presumably because its leaf looks like a web-foot. It is also called *Ginnan* (lit. silvery-fruit) probably because the tree bears white edible fruits. The gingko is dioecious, with a male and a female tree, and its pollen seems to reach for several miles around. In Tokyo and its vicinity, it is said, one can tell a direction by looking at a large gingko-tree, because it turns always to the north, possibly due, as some scholars explain, to the direction of the wind that blows when the tree grows up. The gingko-tree is deciduous, and its leaves turn beautifully yellow before they fall down.

Inverted gingko-tree: The Zempuku-ji Temple, which is historically famous because Townsend Harris, the first U.S. Minister to Japan, stayed there, has a huge gingko-tree, which is said to have grown up from a cane that Priest Shinran put into the ground. It is called *Sakasa-Icho* (lit. inverted-gingko-tree).

115. GARLICS AND SAKE PROHIBITED



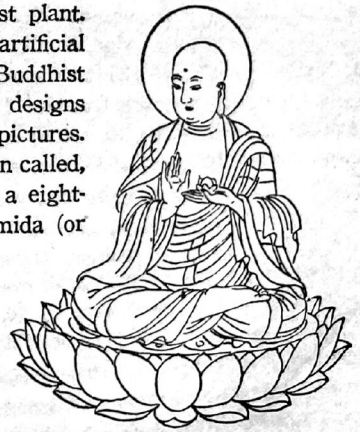
A Buddhist temple-gate with a stone (right) inscribed with seven Chinese ideographs which prohibit entry to the temple of garlics and sake

One will sometimes find a stone-post standing just before the gate of a large Buddhist temple. The stone bears seven Chinese ideographs, inscribed on it, which read in translation "Garlics and sake prohibited from entering the gate of the temple" and they were prohibited.

Sake is important in Shintoism and it is regularly offered to a Shinto shrine and altar, but no sake is offered to a Buddhist temple or altar. Our Buddhists of old drank no sake nor ate fish or chicken, to say nothing of beef. Nor was garlic allowed to enter a Buddhist temple on account of its "offensive" flavour. Our Buddhist priests of old lived a celibate life like ascetics, living chiefly on vegetables.

116. HASU OR LOTUS

Hasu, or lotus, is a Buddhist plant. One will invariably see a lotus, artificial or natural, on the altar of a Buddhist temple, which will have several designs of the lotus in carvings and pictures. Sakyamuni, as the Buddha is often called, is usually represented sitting on a eight-petaled lotus-flower. So are Amida (or Amidabha) and many other Buddhist images, till *Hachiyo* (lit. eight petals) as the lotus-flower is often called, means a Buddhist Paradise, where the Buddha resides.



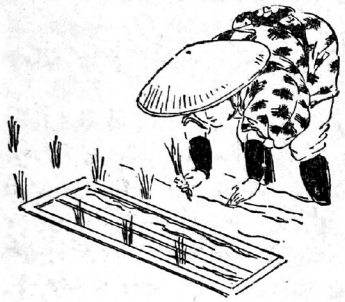
Jizo (or Ksitigarbha) sitting on a many-petaled lotus-flower

The lotus is a water-plant growing in a pond. It is regarded as a plant of purity because, growing from mud, it looks as beautiful as any other flowers.

Early in the morning, in the month of August, some tasteful people of Tokyo used to visit Shinobazu Pond, at Uyeno Part, to listen to the sounds that the lotus-plants made when each petal of its flowers opened.

117. RICE

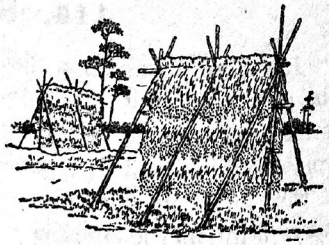
Rice is the staple food of the Japanese. There are two kinds: one produced on an irrigated rice-field and the other raised on a dry-land field. The Japanese prefer the former to the latter. Our common rice, of daily food, is called *Uruchi*, corrupted, it seems, from "vruhi", an Indian word, because, scholars say, our rice is of Indian origin, commonly known by the name of Deccan rice. There is another kind, which we call *Mochi-gome* (lit. Mochi-rice) because *Mochi* or rice-cake is made from it. The Japanese ate Canadian or water rice before the introduction of Deccan rice. Usually Japan has one crop of rice a year.



Rice-planting: Handfuls of rice-seedlings are planted by hand



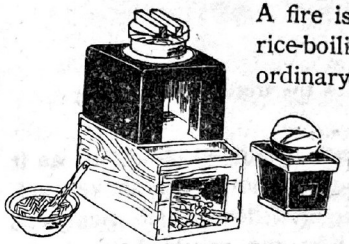
Rice-husking



Rice-drying

In feudal days of Japan, salaries, allowances and wages were paid in rice, instead of money; *Daimyo* (major barons) receiving 1,000,000 *koku* to 50,000 *koku* of rice (*koku*=4.9 bushels); *Shomyo* (minor barons) 50,000 *koku* to 10,000 *koku*; and retainers from 1,000 or 2,000 *koku* down to several hundred *koku* of rice.

How to boil rice. Unhusked rice is well washed to take off rice-bran. It is taken on *Zaru*, a bamboo-basket, to take off water. It is put in *Kama*, a rice-boiling kettle, with as much water as the rice is measured; namely, a *sho* (or 1.58 quarts) of water for so much rice.



Cooking-ware: (Right) Konro or portable furnace; (middle) Hettsui or rice-boiling furnace with a rice-boiling kettle on and (left) Suribachi or grinding-bowl, very useful in a Japanese kitchen

A fire is started under *Kama* in *Hettsui* or a rice-boiling furnace, which is better than an ordinary open furnace from which much of its heat runs out. It is necessary to have a heavy and tight cover on the kettle. An ordinary gas or electric-furnace will do as well. When, the kettle boiling, foams are emitted from under the cover, the fire is taken out, leaving a little enough to stop the emitting of forms. Or the fire may be all taken out. The kettle is kept on the furnace for about half an hour till the boiled rice matures, that is, till all the water is gone. Boiled rice is called *Gohan*. The Japanese use fully-polished rice to make Gohan.

118. WILLOW

Japan is rich in ghost stories, and a ghost is usually associated with a weeping-willow. And the willow offers a good theme for Japanese poetry. A famous poem of 17 syllables about a willow reads:

"Ki ni kuwanu
Kaze mo aro ni
Yanagi Kana"

(Unpleasing the wind may sometimes be—but
O willow.

In this short ode the poet compares a willow to a broad-minded person, who is obedient like a willow, which swings as the wind blows, unpleasant though it may be.

Kaga-no-Chiyo, a famous *Haiku*-poetess received a 17-syllable poem from Otsuyu, her friend, reading:

"Hana sakanu
Mi wa shizuka naru
Yanagi Kawa"

(One who blooms not leads a life of quietude—O
willow)

If a willow, with its graceful appearance, were to have flowers, it would be visited by many people to see them. Otsuyu compares his obscure life to a flowerless willow, which lives in quietude unmolested by visitors. Chiyo replies in another 17-syllable poem, saying:

"Hana sakanu
Mi wa kurui yoki
Yanagi kana"
(One who blooms not has the freedom of running wild—O willow)

If the willow had flowers, it could not swing so violently as it does when the wind blows, lest the flowers should be shaken off. She compares her obscure life to a weeping-willow which swings as it pleases. If she were successful in life, she would have to be careful about her conducts lest she should be out of countenance, while she can act in any way she pleases in her life of obscurity.

Ono-no-Dofu is a great calligrapher in our history. He was a dull boy. One morning he saw a small frog jumping up to catch the end of a willow-branch. It jumped and jumped several times, till it succeeded in catching the branch. This set Dofu to thinking and he became a great scholar.

119. KAKI OR PERSIMMON

Kaki or persimmon is a kind of fruit that the Japanese are very fond of. It gets ripe late in October or early in November. There are two kinds: one which is too puckery to be eaten raw and the other which is eaten raw. There are several kinds of both sweet and puckery persimmons. The puckery persimmons will get ripe when frost bites them. But there are several artificial ways of making persimmons ripe. A little alcohol is injected just under the calyx, and the persimmons are kept in an air-tight barrel just for a few days till they become edible. Hot water is poured over persimmons in rice straws or mulberry leaves in a barrel, which will be kept air-tight for a couple of days. But puckery persimmons are peeled and hung in the sun for three or four weeks, and they become as sweet as sugar. Dried persimmons are among the necessaries of New Year.

Shibu or puckery juice of persimmons makes a good varnish in Japan. It is applied to various household utensils and furniture. Persimmon-wood, with its beautiful grains, makes good materials for boxes.

We have a saying that a persimmon-seedling bears fruits in eight years and that a persimmon-tree bears fruits every other year.

Persimmon as sign of victory: When Iyeyasu Tokugawa was on the point of starting for the front before the battle of Sekigahara (1600), a large persimmon (Jap. Ogaki) was presented to him. "I am going to get victorious", he said "because a large persimmon has fallen into my hands." Sure enough, the castle of Ogaki (lit. large persimmon) fell and he won victory.

120. VEGETABLES IN JAPAN

According to old-time Buddhism, the eating of fish and meat was prohibited, and most Buddhist priests of old were vegetarians, their chief food consisting of rice, beans and vegetables. Besides, they lived a life of celibacy and died single. Here is a list of chief vegetables that the Japanese eat:

arrow-head	artichoke	bamboo-sprout
bean	burdock	carrot
cucumber	chrysanthemus	egg-plant
Indian corn	onion	potato
leak	lotus	radish
pea	pumpkin	turnip
squash	taro	spinach

Mushrooms are among the delicacies in Japan. Besides, we eat various kinds of sea-weeds, which are considered to be nutricious.

121. DAIKON OR RADISH

What Irish potatoes are to a beef-eating nation, *Daikon* (lit. large-root) or radish is to rice-eaters. *Daikon* contains a high percentage of diastaze, which helps digest rice. The Japanese are very fond of *Daikon*, which is cooked or used in various ways. It is cooked in ordinary ways, it is grated and eaten raw; it is pickled in salted rice-bran, called *Nuka-zuke* (lit. rice-bran-pickle). In the fall, one will see a large number of *Daikon* hanging on the outside walls of a farmer's house. They are dried for preservation to be pickled as *Takuan*, a kind of popular *Daikon*-pickles in Japan. It is so named after Priest Takuan, who invented the method of its preservation.

A large forked *Daikon* is offered on an altar prepared in honour of Daikoku, a deity of good fortune, held on Dec 9, his birthday.

122. SOBA OR BUCKWHEAT

The Japanese are great noodle-eaters. They make various kinds of them, of which *Soba*, *Udon* and *Somen* are among the most popular. There are two special occasions when the Japanese eat a kind of noodle called *Soba*, buckwheat; the two other noodles having no special occasions for them. First, when a man removes to a new place to live, he gives a present of *Soba* to his new neighbours, two on his side of the street and three on the other side, across the road. The Japanese word *Soba* for "buckwheat" sounds like our word for "closeby" (*Soba*) and his presentation of *Soba* to the new neighbours expresses his wish that the new friendship would last long. Secondly,

Soba is eaten on New Year's eve. Every Japanese family eats *Soba* at the evening meal of Dec. 31, and it is called *Toshi-Koshi-Soba* (lit. year-crossing-buckwheat). In olden days, buckwheat-dough was used by a goldsmith in collecting gold-dust and consequently *Soba* is eaten on New Year's eve as a charm for collecting money in the coming year.

In many localities of Japan, *Soba* is prepared on every lucky occasion; such as child-birth, marriage, house-building, etc.

123. SWEET-POTATOES

Sweet-potatoes are called *Satsuma-Imo* (lit. potatoes of Satsuma Province) because in olden days Satsuma Province was known for its sweet-potatoes. They are called *Ryukyu-Imo* (lit. potatoes of Okinawa) in the province of Satsuma, probably because they were transplanted there from Okinawa or Ryukyu, where sweet potatoes are called *Kara-Imo* (lit. potatoes of Kara or China), from which they were brought over to Okinawa.

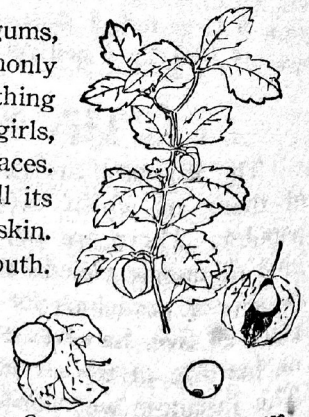
Towards the end of the Tokugawa dynasty, Kon'yo Aoki, a Government official, introduced sweet-potatoes to the Kanto Provinces, in which Edo (Tokyo) is situated and sweet potatoes saved many starving people. When Aoki died, therefore, his remains were buried at Meguro, Edo (Tokyo), and the inscription on his grave reads "Dedicated to Prof. Sweet Potatoes".

The Irish potatoes are called *Jagatara-Imo* (lit. Jacattra-potatoes), while the Chinese ideographs for them 馬鈴薯 mean "horse-bell-potatoes" because they resemble the bells which were used on post-horses in olden days.

124. HOZUKI OR "JAPANESE LANTERN"

Few, if any, Japanese use chewing-gums, but *Hozuki* (ground-cherry) or, as it is commonly called "Japanese lantern", is used as something like a chewing-gum by some Japanese girls, including geisha-girls, specially in rural places.

A ground-cherry is carefully rubbed till its seeds come out without breaking its skin. The empty ground-cherry is put into the mouth. A little breath inhaled with its opening outward will make it round in the mouth. Its opening is put on the lower lip with the tongue and it is pressed with the upper teeth, till it makes squeaking noises. This is repeated over and over again in the mouth just like a chewing-gum. This process looks like the chewing of a gum. It has to be added that this chewing of a "Japanese lantern" is limited generally to small children, because chewing before others is considered to be impolite.



Ground-cherry or "Japanese lantern"

Shell-eggs are usually contained in a cellular substance, which, when the eggs are taken out, is used like a ground-cherry in the same way described above.

125. EAST AND WEST

(Japan vs. USA) Strictly speaking, every practice and custom presented in this book is topsy-turvy when seen from an Occidental view-point. A few more cases of topsy-turvydom are picked up below:

1. (U.S.) Golden Rule: "Do unto others as you would have them do unto you; (Jap.) Silvery Rule: "Don't do unto others what you would not have done unto you." Oriental morality is based more upon "don'ts" than upon "do's".
2. (U.S.) Birthday is celebrated even for dead persons; (Jap.) the anniversary of their death is commemorated.
3. *Mourning:* (U.S.) black; (Jap.) properly speaking, white.
4. *Direction:* (U.S.) "North and south"; "northeast"; "northwest"; "southeast" and "southwest"; (Jap.) 南北 (lit. "south and north"); 東南 (lit. "east-south"); 東北 (lit. "east-north"; 西南 (lit. "west-south") and 西北 (lit. "west-north").
5. *Address:* (U S) door-number—street - village (town or city) —county—state—country; (Jap.) country—prefecture—district —city (town or village)—street—door-number.
6. *Personal name:* (U.S.) Christian name and surname like George Washington; (Jap.) surname and given name like Sakai-Atsuharu.
7. *Writing:* (U.S.) Left to right, and then down; (Jap.) top to bottom and then to the left and so on.
8. *Book is opened* (U.S.) left to right; (Jap.) right to left.
9. *Counting on fingers:* (U.S) Counting begins with the small finger and both hands are used; (Jap.) counting begins with the thumb and one hand is used
10. *Dinner* is served (U.S.) dish after dish in a course; (Jap.) all dishes at once on a tiny meal-tray.
11. *Beckoning:* (U.S.) Palm up and fingers waved in; (Jap) palm down and fingers waved in.
12. *Parting:* (U.S.) Palm down and fingers waved out; (Jap.) Palm turned sideways and fingers moved.

13. *Introduction:* (U.S.) Introducees repeat each other's names; (Jap.) introducees tell their own names.

14. *Change at shopping:* (U.S.) Change is added to the price of a purchase to get the amount of payment; (Jap.) change is subtracted from the amount of payment to get the price of a purchase

15. *Party at play:* (U.S.) The order of the players runs from right to left; (Jap.) it runs from left to right.

16. *Saw and plane* (U.S.) are pushed out and (Jap.) pulled in

17. *Horse* is (U.S.) driven and (Jap.) usually led.

18. *Photograph:* One who poses (U.S.) smiles; (Jap.) looks serious.

19. (U.S.) "I have washed my hands of my teaching profession"; (Jap.) "I have washed my feet of my teaching profession".

20. (U.S.) A husband helps his wife and (Jap.) a wife helps her husband, with a coat.

21. One will say "Excuse me", (U.S.) when one puts one's coat off on a short visit; (Jap.) when one keeps it on even on a short visit.

22. (U.S.) Love precedes marriage; (Jap.) love comes after marriage.

23. "You and I": The order of "you and I" is grammatically fixed in the English language, while even such a strifle matter is influenced by a feudal idea in Japan and in the Japanese language. Seniority in age and social status is considered to be important even in the language. A father will say "I and you" in addressing his child, who must say "You and I" to him. It is all right for an uncle to say "I and you" to his nephew, who must say "You and I" to him. A boss or chef will say "I and you" in speaking to a clerk, who must not say "I and you" in speaking to him.

24. In serving a cup of black tea or coffee, a spoon is put (Jap.) on this side of the cup and (U.S.) on the other side of it.

25. A certain Chinese Emperor said that, because uncivilized people wore their dress right over left, the civilized people should wear theirs in a different way. So he adopted the way of wearing the coat left over right. Empress Gensho followed the Chinese custom and adopted the present Japanese way of wearing the left over the right in 719 A. D.

26. An arrow is put (U.S.) often on the left of the bow-string and (Jap.) always on its right.

27. *Answer to a negative question:* ("Haven't you seen Mt. Fuji?", for instance):

(U.S.) Yes, I have seen it. No, I haven't seen it.
(Jap.) No, I have seen it. Yes, I haven't seen it.

28. A room (U.S.) is swept first and then dusted; (Jap.) first dusted and then swept.

29. (U.S.) Socks are interchangeable left and right, but shoes are not; (Jap.) Geta (wooden shoes) interchangeable, but Tabi (socks) are not.

30. (U.S.) A host, or hostess, asks a visitor if he (or she) cares for a cup of tea or coffee; (Jap.) it is served without asking if it is cared for or not
A visitor will, in nine cases out of ten, say "No, thank you" w en asked if he cares for a cup of tea, and yet he will drink it if it is served.

31. (U.S.) In tennis and pingpong, the players try to beat each other; (Jap.) the players of Hane (shuttlecock) try their best to keep it going as long as possible.

32. *Stilts* (U.S.) The steps of stilts turn inside sideways; (Jap.) the toes turn to the front with the bamboo-poles between the big toes and next.

33. The people are (U.S.) more left-handed than right; (Jap.) more right-hand-minded than left.

34. *Hand-clasping:* (Results of my little investigation):

	Right over left	Left over right
U.S.	30%	70%
Jap.	70%	30%

35. (U.S.) "After you" for which (Jap.) "Dozo Osaki ni" (lit. Please you first).

36. *"Me?":* When one asks "Me?", one points (U.S.) to one's breast and (Jap.) to one's nose.

37. *Order:* When we say order, it is based (U.S.) on equality and (Jap.) on inequality.

38. *Boat:* A boat is (U.S.) rowed backwards and (Jap.) rowed forwards.

39. *Baby:* A baby is carried (U.S.) in arms and (Jap.) very often on the back.

41. (U.S.) "Live and learn"; (Jap.) "Inoji naga kereba Haji oshi" (lit. a long life means much shame.")

42. *Head:* (U.S.) Heads are moved sideways to emphasize talking; (Jap.) the Japanese nod repeatedly or their heads are moved up and down, although disapproval is expressed with the shaking of the head

43. *Walking hand in hand:* two persons (U.S.) of different sexes; (Jap.) of the same sex.

44. *Street:* People (U.S.) keep to the right in most States; (Jap.) are "supposed" to keep to the left.

45. *Bedstead:* Bed is (U.S.) kept spread all the time; (Jap.) put in Oshi-ire (closet) in the day-time. It is con idered impolite in Japan to show a bed to a visitor.

46. *Pencil sharpened:* (U.S.) Tip inside, a knife pulled in; (Jap.) tip outside, a knife pushed out.

47. *Lady's skirt tucked up:* (U.S.) Rear (in former days); (Jap.) front.

48. *Hobby:* (U.S.) A man and wife may have a different hobby each; (Jap.) A wife will, in most cases, give up hers to keep company with him.

49. *Joint names in a letter:* (U.S.) The names of both the writers and addressees are written in the order of their importance, the most important person written first; (Jap.), the order is reversed, the least important one is written first and the most important one last, when there are several names of the writers; although the joint names of the addressees are written with the most important one first and the least important last.

50. *A fruit cut:* A knife is (U.S.) pulled in, with its blade turned inside; (Jap.) pushed out, with its blade outside.

51. *Lady's walking:* (U.S.) Quick; (Jap.) slow walking considered graceful.

52. (U.S.) "I" is capitalized in English, "you" written in small letters; (Jap.) a Japanese calls himself "Shosei" (lit. small birth), using "Kikun" (lit. precious-lord) for "you."

53. *Train:* (U.S.) A train goes down south and up north; (Jap.) every train "comes up" to Tokyo and "goes down" into the country.

54. (U.S.) A lady wears a scarf under an overcoat; (Jap.) she wears Kata-kake (lit. shoulder-cloth) over Haori (an overcoat.)

55. *Envelop:* (U.S.) The name of the writer is written usually on an upper part of an envelop, that of the addressee written below; (Jap.) the addressee is written on the front side, the writer written on a lower part of the reverse side.

56. *Grand celebration:* (U.S.) Christmas; (Jap.) New Year.

57. (U.S.) There is a stand-up meal; (Jap.) it is considered most ill-mannered to eat anything standing.

58. *Match:* (U.S.) is usually struck in; (Jap.) generally struck out.

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